

Audience Stewardship in the Arts  
Through Preferred Communication Pathways and Places

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## INTRODUCTION:

My paper aims to understand preferred communication paths. A marketer can communicate an offer in hundreds of ways and consumers are bombarded with messages that overlap each other in content and call to action. My goal is to present a theory that offers marketers an opportunity to communicate to market segments through communication preferences. Information collected on demographics is often segmented by purchasing power, life-style decisions, professional occupation and more, but rarely is information collected about how target demographics prefer to receive market offers. Essentially, if a marketer has identified a segment and tailored a message to communicate the offer, but delivered the message via a disliked method, the message can be useless. The ability to reach a demographic through preferred communication mechanisms will be an important part of the marketing mix as technology creates more mobile and sophisticated consumers.

For this project I will look at college-aged demographics, students 17-24 years old, with occasional exceptions for older graduate students. The survey instrument is created so that it can be altered and applied to any demographic for future use. Certainly this research will identify trends within the demographic, but as college-aged students are savvy users of media and technology, these trends may or may not offer predictions for future preferences. The one certainty of college-aged demographic is that they are future consumers. The earlier an organization can build relationships with younger demographics the greater the opportunity to steward the demographic into a long-term partnership.

I will apply my data to arts organizations by looking at recent downturns in audience growth. Even in the most robust economic times, arts organizations compete for contributed and earned revenue streams. In addition to competing within their own sector, the competition from for-profit entertainment outlets or nonprofit social service organizations or education institutions is great. Many

operate with volunteers in important positions and this free labor source is vital to operations. With the data generated by this project, I aim to provide arts organizations with an opportunity to reduce both economic and human resource expenditures. If an arts organization can communicate with a demographic via preferred paths then it should be able to reduce economic and human resource costs. This paper will not conclude that reaching an audience through preferred communication pathways will reduce economic and human costs, but it will offer a theory, based on data collected, that can be executed in future projects to conclude whether or not preferential communication to segmented demographics increases audience development.

## METHODOLOGY:

The research methods of this paper are mainly designed around quantitative research. There is a minor portion of qualitative research in the form of interviews, making this a mixed-methods study. My knowledge claims are both constructivist and pragmatic. They are constructivist in that I aim to better understand how a college-aged demographic receives and prefers to receive communications promoting events and that through my research I attempt to design a theory that increases event participation through preferred rather than disliked communication. They are pragmatic in that I aim to address a problem faced in arts organizations. Many arts organizations face a lack of human and economic resources and if arts marketers are able to reach demographics through preferred communications there is an opportunity to develop audience while keeping costs low.

The quantitative research of this paper is generated by a survey that was administered to 217 college-aged students in the Philadelphia area. Seven colleges and universities were visited: Drexel University, The University of Pennsylvania, Temple University, The University of the Arts, Cabrini College, The Community College of Philadelphia and St. Joseph's University. The universities represented are both urban and suburban, have both large and small student bodies and represent students with various academic pursuits. The sampling of students was completely random and therefore other characteristics exist in the quotient: race, gender, socio-economic status and more. In a majority of surveys, I visited on-campus community areas such as student centers, cafeterias, commons and lounges. In certain cases, where these locations were not available, I went to coffee shops close to campus or interrupted students taking cigarette breaks and socializing between classes. The surveying period began in late September 2008 and ended in late November 2008. All the results were entered in survey monkey under an account created by Drexel University's Arts Administration Research Director,

Ximena Varela. The survey file is named: Preferred\_Comm\_WEIL .

The survey design began in July 2008 to identify what new technology components of the marketing mix students' value or prefer, but also more traditional elements as well; that is to say, does the average college student place more value (therefore potentially increasing a response) in an email from a professor, a friend or an organization; a text message, an e-vite or a MySpace or Facebook invite; a college newspaper story or a class blog post, a flyer, electronic flyer, or print ad, among other elements.

I determined this demographic to be easy to work with in several ways. First, having attended both Temple University and Drexel University I was familiar with their campuses and knew several locations where I could easily approach students. Second, I believe that college-aged students are highly-tech savvy and interested in participating in a variety of leisure activities. Third, having previously surveyed both college-aged and professional-aged demographics, I found college-aged demographics more responsive to a survey request. Finally, I assumed that communication preferences among college-aged students are easy to administer and low cost thereby furthering my theory that arts organizations can reach a demographic through low cost economic and human efforts.

The survey is comprised of 26 questions. A full copy of the survey is included in Appendix A. Beyond basic demographic questions, the survey is designed to identify the communication preferences of the student. It achieves this by breaking the information sources in four categories: mass media (nine sources), electronic (nine sources), social networks (eleven sources) and in-person (six sources). In all sources, students could provide other sources of information. After students identify their sources of information, they rank them in order of preference (1=lowest preference, 10=highest preference). They were asked only to rank their preferences if they were identified in the previous question. The final

step in each category was to identify the top three information sources currently being used to find information. The survey closes with three questions about whether or not communication via preferred choices (which students indicated earlier in the survey) would increase or decrease participation in an event, and whether or not students would share these choices with event marketers.

The interview question design began in mid-December and sought to develop six to eight questions to discuss with marketing directors at Philadelphia arts institutions. The final interview contained ten questions. The goal of the interviews was to determine how much marketing was being done by arts organizations to college students and how much of it was being done via students' communication preferences. I administered five surveys to arts marketing professionals in mid January 2009. I choose both large and small organizations that represented a variety of arts disciplines. For a detailed list of the interviewees and further survey information visit Appendices B & C.

The first part of this paper addresses the audience development needs of arts organization in America by looking at the downturn in audience turnout in arts organization over the last 35 years. This effort is made by a review of the literature—mainly scholarly writing—in both journal and text book publications.

The second and main part of this paper looks at my research methods to address the research question. The data assembled via the survey and through interviews aims to better understand the problem and propose a theory regarding reaching college-aged demographics via preferred communication paths.

The final section of this paper addresses future research in this subject and what strategies may make an immediate impact on audience development.

## LITERATURE REVIEW

### Stagnant Audience Growth in the Arts:

#### *Arts Marketing Periods in Recent History*

For decades the performing arts in America flourished. Funding for programming and operations along with ancillary tasks was readily available and performing arts organizations and their audiences grew consistently through the 1980s (Kotler and Scheff 1997; Rentschler 1998; Rentschler 2002; Peterson and Rossman 2008). Then, technology and entertainment choices became more convenient and preferences and needs of audiences began to change (Kotler and Scheff 1997; Arnold and Tapp, 2003; McCarthy et al 2004; Scheff-Bernstein 2007; Swerdlow 2008). Scholarly writing by Kotler and Scheff (1997), McCarthy et al (2004), Hume et al. (2006) and Scheff-Bernstein (2007) noted Americans are faced with limited leisure and recreational time and therefore have been more deliberate and measured about how leisure activity decisions are made. Kotler and Scheff note that “Americans' leisure time declined 37 percent between 1973 and 1987 from 26.2 hours per week to 16.6” (9). Scheff-Bernstein point out that by “1997 Americans leisure time [leveled at] 17 hours a week” (15). These factors matter as people with less recreational time available are “more choosy” with their arts participation habits (Scheff-Bernstein 2007).

Before nonprofit arts organization entered the current “crisis period” (Kotler and Scheff 1997) or “discovery period” (Rentschler 2002), two periods, the “foundation period” and “professional period” dominated arts marketing literature (Rentschler 1998). These periods are classified from 1974-84 (foundation) and 1985-1994 (professional) (Rentschler 1998). The foundation period is defined as focusing less attention on competition, audience data and economic impact, and focusing primarily on



the value of the arts for audience members and “cultural gate-keeping” by managers (Rentschler 1998; Peterson and Rossman 2008). It was these foundational-period elements argue Rentschler that caused “recognition of the need for museums and performing arts organizations to change their approach to marketing” (83). The shift during the professional period was categorized by public sector restructuring, power shifting to consumers over producers, and funders requiring greater accountability (Rentschler 1998).

Somewhat ironically as arts organizations added marketing departments and began to develop a strategic and tactical focus that integrated marketing into a management tool (Kotler and Scheff 1997; Rentschler 1998; Arnold and Tapp, 2003), they began to experience stagnant audience growth and economic trouble. Due to these issues, arts organization shifted from a market-centered approach to satisfying its customers (Kotler and Scheff 1997; Rentschler 2002). Rentschler identified this period as discovery (2002).

Authors agree that during this period arts marketing as a professional discipline matured into organizationally formal (Arnold and Tapp, 2003) and strategic-based practice (Rentschler 2002). Despite an industry-wide understanding regarding the value of strategic marketing initiatives “competitive pressure on arts leaders to increase audience reach, size, type and diversity” remained (Rentschler, 7). Due to this pressure, authors such as Peterson and Rossman (2008), Huntington (2007) and Arnold and Tapp (2003) argued that arts organizations must diversify their segmentation practices and vary their programming offers. Peterson and Rossman (2008) further point out that the media has given audiences greater engagement with the arts, but this has not changed the fact that each generation has decreased its attendance at high-brow arts while increasing attendance at popular art. This expansion by audiences to engage in a variety of art forms is termed omnivorousness by Peterson and

Rossman (309), whereas older audience models, one that prefers classical music and opera for example, are described as univores (314). Rentschler adds that audience views are changing and old views of audience characteristics such as highly educated or wealthy are no longer viable (2002). This position is held additionally by Kotler and Scheff (1997) and Scheff-Bernstein (2007).

### Emerging Arts Marketing Trends

#### *Current Marketing Initiatives and Criticisms*

Throughout the arts marketing discovery period certain authors such as Arnold and Tapp (2003) found similarities surrounding the role of the arts organization in America. They argued that arts organizations “produce highly intangible, aesthetic services that make them unique compared to for profit services” (141). This point was also found in writings by Huntington (2007) and taken beyond the arts:

“The tour de France and Wimbledon may be considered sporting events that attract market segments from higher arenas. On the other hand, NASCAR, although its fan base is expanding, attracts a different market segment. In the performing arts, ‘high’ would apply to opera, ballet, theater, and symphony, whereas ‘low’ would be applied to popular culture events such as a Leonard Skynard concert or shows at casinos, Branson, and Las Vegas”(127).

Accordingly, Arnold and Tapp (2003), Huntington (2007) and Peterson and Rossman (2008) suggest placing audiences into ‘high and low’ categories diminishes marketing efforts. For too long arts organizations have focused on too narrow of a segment and made assumptions regarding potential targets (Hume et al. 2006; Huntington 2007 Peterson and Rossman 2008).

A new model is necessary in performing arts marketing that includes all levels of consumers (Huntington 2007) as traditional models of “educated theater buffs or wealthy music aficionados” have been maximized (Hume et al. 2006). As these new models are developed self-confident, educated

managers must integrate new ideas into formal organizational practice whereby marketing efforts are matched with marketing budgets to achieve performances outcomes (Arnold and Tapp 2003; Hume et al. 2006; Scheff-Bernstein 2007). Additionally, arts financiers and managers must recognize that to attract younger audiences it is mandatory to embrace technology (Swerdlow 2008), as younger demographics will continually grow more comfortable with technology as they age.

However, as Tapp and Arnold (2003) warn, often organizational size (economic and human resources) has a direct effect on organizational formalization. In all cases, regardless of size, managers must think strategically when exploring and integrating new potential market segments into an arts organization (Hume et al 2006; Huntington 2007; Scheff-Bernstein 2007, Swerdlow 2008). As Hume et al (2006) argue, “the need for professional managers in these industries, who possess the requisite graduate management training and experience, cannot be overstated” (319).

Managers that focus attention on traditionally overlooked segments in the performing arts could cultivate new markets in the future (Huntington 2007, Swerdlow 2008). Scheff-Bernstein suggests, “no matter how respected and successful an arts organization may be, it must plan for the future by building audiences among today’s youth” (2007, 34). However focusing on new arts segments means arts organizations must use a variety of communications that have a greater ‘breadth and depth’ (Arnold and Tapp 2003; Hume et al 2006; Scheff-Bernstein 2007, Sheffes and Burgee 2008). “Arts organizations often must engage in a variety of communications programs to effectively reach their various constituencies (Arnold and Tapp, 141). Teens and young adults have grown up in a world dominated by the Internet, email, cell phones and are highly tech-savvy (Scheff-Bernstein 2007). Indeed as Swerdlow points out younger generations are dubbed the “always on generation” and have the ability to hold multiple ideas in their consciousness at the same time, a term identified as

“continuous partial attention” (244). While these traits are more common in younger generations, older generations have also learned continuous partial attention (Swerdlow 2008). Arts organizations must monitor and analyze their communications output to enhance effectiveness and drive audience awareness (Arnold and Tapp, 2003).

In today’s technology driven environment, performing arts organizations must understand their role as part of the entertainment sector, competing for the people’s valuable leisure time (Kotler and Scheff, 1997; McCarthy et al 2004; Hume et al. 2006; and Scheff-Bernstein 2007). Authors such as Arnold and Tapp (2003) “suggest that direct marketing is a more focused and efficient way to communicate with customers and leads to very specific outcomes that are aligned with customer retention” (141). Further, “for directors of arts organizations, direct marketing affords the opportunity to tailor messages to its customers” (141). The value of “communications techniques” is an important element in the marketing process that offers arts organizations opportunities to capitalize on customers preferences (Hume et al. 2006; Scheff-Bernstein 2007). Although arts marketers must do more than simply utilize preferred constituent communications paths, they must realize that arts participation decisions are not simply a “whether or not to participate” choice. Rather they involve “a series of separate decisions” (McCarthy et al. 2004).

Within the body of literature is research regarding experience and emotion regarding arts participation decisions by the public (McCarthy et al 2004; Papadatos 2006). The younger a person is the greater an “introductory experience” can lead to a more “long term” arts experiences (McCarthy et al. 2004). McCarthy et al (2004) also highlight that “in all cases introduction experiences must be positive” (55). Authors such as Papadatos (2006) argue that a brand is not simply images and words, it is the “total delivery of a promise” called an experience in the arts (382). As she points “it’s the difference between

being distinctive, and becoming extinct” (382). Arts managers cannot overlook the value technology can offer to deepen the arts experience (Swerdlow 2008). PDAs can offer patrons instant performance notes at the symphony, and when visiting the museum customers can download a museum tour podcast, both deepening the arts engagement by utilizing technology.

McCarthy et al (2004) see this point in similar terms “leisure time activities depend on a person’s level of knowledge and familiarity with the activity” (63). The arts must be moved into an experience that is useful and part of the person’s identity (Kotler and Scheff 1997; McCarthy et al 2004). In order to reach this point an arts marketer must find individuals that “are first inclined to participate in the arts” (McCarthy et al. 2004). To do this, potential audience members must move from practical reference points such as cost, time and general interest, to motivation: a complex mix of attitudes, behavior and previous experiences (McCarthy et al. 2004). McCarthy et al. (2004) say “at this point, the decision is no longer whether to participate, but how and when to participate—participation becomes an on-going process” (56). Finally, these high levels of engagement are “developed partly on the encouragement of individual’s family, friends and other people who are significant to the individual, such as teachers” (McCarthy et al, 2004, 56).

These levels of engagement are highly valuable in the technologically-based marketing happening on-line. Steefes and Burgee (2008) looked at social ties and on line word of mouth (WOM) communication and influence. They based their research on previous WOM research conducted by Johnson-Brown and Reingen (1988). As on line social networks continue to gain influence on individual decisions, the power of WOM communication and influence increases (Steefes and Burgee 2008). Johnson-Brown and Reingen discovered that traditional WOM (before the Internet) relied on three main categories to be effective. Tie-strength: the intensity of the social relationship, meaning

individuals value of family and friend recommendations over employers or officials; homophily: connections between similar consumers, meaning that people within the same age group, socio-economic status, religion or employment can impact the flow of WOM communication and influence; and relationship content, meaning the substance of the relationships, or “who-told-who-about-the-service” (351). What Johnson-Brown and Reingen first discovered and then Steefes and Burgee explored on line is that weak ties within tie-strength often further the message where as strong ties influence activity on the message (360). As arts organizations look to utilize on line social networks the value of WOM communication and influence on the Internet offers both organizations and consumers access to more information (Steefes and Burgee 2008).

As arts organizations begin to focus on new models that expand offers to larger segments of the public, they must integrate organizational focus with market demand (Kotler and Scheff 1997; Rentschler 2002; Arnold and Tapp 2003; Hume et al 2006; Huntington 2007; Scheff-Bernstein 2007). In doing so, they must remember as Philip Kotler and Joanne Scheff (1997) noted “the essence of art is in its communication with the audience member” (25).

## FINDINGS & DISCUSSION:

This project began assuming that if organizations were able to determine the best way to deliver a message the content of the message would be more effective and potentially increase recipient participation. Consumers receive thousands, if not millions, of messages from organizations vying for their money, time and participation among other things. The problem is many of these messages are ignored.

Rather than analyze this problem from a variety viewpoints, it is place in the context of arts organizations. As the literature points out, arts organizations run on extremely tight budgets and continue to face declining audiences. If arts organizations had an opportunity to increase audience participation without needing to spend more money or hire more staff, then a mutually beneficial relationship is one potential outcome. The arts organization is able to increase its audience while its patrons aren't hassled with numerous offers through a variety of communication mechanisms. I decided to work with a college-aged demographic to further contextualize the project. While the research methods can be applied to all demographics, I wanted to work with college students as outlined in my methodology. I found in my research that college students are aware of arts programming and some of the arts organizations I interviewed for this project do market toward college-aged demographics. However, I found in all interview cases that arts organizations want to do more to reach this demographic, but they aren't able to primarily due to funding and staffing shortages. Consequently, low-cost marketing approaches are not deployed to attract college students. There are plenty of opportunities for arts organizations to market to college students in Philadelphia; if they communicate to students where they look for information and how they look for information, arts organizations will be able to increase student awareness without using many resources.

## DEMOGRAPHIC FINDINGS:

Every arts organization I interviewed did not segment college-aged demographics beyond “college-aged, 18-26 years old.” As I found in my research, going further and segmenting college students into academic year, major and university is extremely valuable. College students identify with each other based on major, academic year and where they go to school. While nearly all college students use the Internet and social networking web sites to stay connected with their friends, their friendships are generated in classrooms and dorm rooms. Beyond the Internet and social networking, college students participate in events and activities mainly because their friends will be there or will go with them.

As noted in my methods, 217 surveys were administered on seven Philadelphia-area college campuses. Of the 217 surveys, 173 were returned answered in a usable format. Surveys were disregarded mainly for answering questions (14, 17, 20 & 23) incorrectly.

### Demographic Findings:

#### Gender:

Female: 103 (60.2 %)

Male: 68 (39.8 %)

#### Employment:

Full time: 7 (4%)

Part-time: 99 (57.2%)

Unemployed: 67 (38.7%)

#### Attending College:

164 (95.9%)

7 (4.1%)

#### Academic Year:

Freshman: 82 (51.3%)

Sophomore: 42 (26.3%)

Junior: 22 (13.8%)

Senior: 14 (8.8%)

\* Eleven targets were not in college and 13 skipped the question



One area this project could have been researched further was in finding a larger segment of upper-class men. I surveyed at common campus areas and juniors and seniors did not spend as much time in common meeting areas on campuses. I stopped surveying once I had a legitimate quotient, however once the data was entered, I realized that the students surveyed skewed younger. If the opportunity to continue this research becomes available, I would adjust the quotient by creating several focus groups of juniors and seniors.

The course of study among students for this survey was broad. Students naturally are studying a variety of course work, but even in this small quotient, many students pursued similar majors. If segmenting students by major is not possible, then segmenting students by school or college within the university would still segment students with similar academic interests. It is my assumption in talking to and working with students that many of their friendships develop around course of study, and tapping into these friendships can give arts marketers opportunities to reach new audiences.

### PRICE & INFORMATION FINDINGS:

It was important to determine the role of price and content in promotional messages received by college students. I wanted to know how much information recipients wanted in an offer message and how much money could be spent on participation. The goal of offer communication is to increase the recipient's participation. If college-aged demographics are segmented into groups of content and price preferences along with communication preferences, academic year and course of the study, then offer communication is improved. One segmented group might only need the basic event facts (who, what, where, when, cost) and a resource for more information. Another segment might want on line video, photos and testimonials. The theory I'm proposing merges as much preferential information as possible on the recipient so that the communication mechanism the organization utilizes is received and responded to favorably.

#### Message Content Findings:

Survey Question # 9 (See Appendix A for full question and answer choices)

Choice #1: 98 (56.9%)

Choice #2: 29 (16.8%)

Choice #3: 26 (15%)

Choice #4: 2 (1.2%)

Choice #5: 26 (15%)

Choice #6: 33 (19.1 %)

When choices one and six are combined 76% of all respondents want basic event facts and the ability to participate with friends. Including choice five, the final count is 91% of respondents want to participate in events with their friends and need basic event facts with the ability to research for more information via the Internet. What this means for an arts organization is that their web site and overall Internet presence is vital to cultivating younger demographics.

\*There were 214 answers to this question. The answers to this question are greater than 100% due to respondents given the opportunity to choose more than one answer.

Survey Question #10 Monthly Spending on Leisure Activities:

0-\$25: 56 (32.4%)  
\$25-\$50: 52 (30.1%)  
\$50-\$75: 16 (9.2%)  
\$75-\$100: 19 (11%)  
\$100-\$125: 12 (6.9%)  
\$125-\$150: 4 (2.3%)  
\$150-\$175: 5 (2.9%)  
\$175-\$200: 5 (2.9%)  
More than \$200: 4 (2.3%)

There was no surprise to learn that students do not have a large amount of discretionary money to spend. It was actually a little surprising to find out that nearly 18% of students had more than \$100 to spend on leisure activities each month. Setting the correct price point is a necessary component of the marketing mix. What I discovered through interviews is that offering admission at a price point that is affordable for students is achievable and happening in Philadelphia's arts organizations. Indeed, every arts organization interviewed offered tickets at \$10, some as low as \$5 and some for free. The tickets offered at lower prices were through student rush, a program that allows for reduced ticket prices for students who purchase tickets in the moments right before performances begin. As part of the College Arts Participation Project (CAPP), Varlea & McClearn determined that many students were unaware of student discounted tickets. Of the 850 students surveyed during a two year period, over half were unaware of student discounted tickets, 51.5% (15). Arts organizations must create stewardship opportunities with their demographics such as a once-a-month on-line ticket rush via social networking web sites such as Facebook.

#### Survey Question #11 Price Importance Findings:

Unimportant: 2 (1.2%)

Somewhat Important: 45 (26.2%)

Important: 52 (30.2%)

Very Important: 52 (30.2%)

Extremely Important: 21 (12.2%)

Naturally, price is important to CAS. 60.4% of students find price important or very important in their decision making process to attend events. The importance of price could be found across all demographics. While older demographics are believed to have more discretionary money for leisure activities, price will always be an important part of the decision making process.

The importance that price and message content have on the college-aged demographic must be utilized by the arts marketer. CAS want affordable prices and will ignore messages if the price point is too high. Over 60% of students surveyed have less than \$50 a month for leisure activities and over 60% of students value the price as important or very important in their decision making process. The message content of the offer must allow CAS to do future research and find out if their friends are participating. One way to address the demographics' concerns is through volume offers. Group rate offers allow CAS to save money and go with their friends two important components in their decision making process.

#### College-aged Students & Money:

There are several more important ways I looked at price. I wanted to know if there was a correlation between the schools students attend and how much money was available to spend on leisure activities. Additionally, I wanted to know if a students' grade year caused them to spend more or less money on

leisure activities per month or place more or less value on price when making a participation decision.

#### Cabrini College Results:

At suburban Cabrini College I surveyed 24 students. This was a unique survey experience because I conducted three classroom visits, as opposed to the remainder of the surveys which were collected randomly. At Cabrini I surveyed all freshman students.

#### Survey Question #10 Monthly Spending on Leisure Activities:

0-\$25: 6 (25%)

\$25-\$50: 10 (41.7%)

\$50-\$75: 1 (4.2%)

\$75-\$100: 2 (8.3%)

\$100-\$125:

\$125-\$150: 2 (8.3%)

\$150-\$175: 2 (8.3%)

\$175-\$200: 1 (4.2%)

More than \$200:

#### Survey Question #11 Price Importance Findings:

Unimportant:

Somewhat Important: 12 (50%)

Important: 6 (25%)

Very Important: 4 (16.7%)

Extremely Important: 2 (8.3%)

Cabrini was one of only two locations where students did not see price as important or very important and it was one of only two schools surveyed where the highest percentage of students spent \$25-\$50 per month on leisure activities. While the survey did not explore reasons why students have more or less discretionary money, future research could look for connections between a student's academic year and levels of discretionary spending. I assume that students at a small suburban institution such as Cabrini College would have their income subsidized by the parents and live closer to home.

### Community College of Philadelphia Results:

I spent about 90 minutes at the Community College of Philadelphia (CCP) surveying students in the cafeteria. I surveyed a total of ten students: 1 freshman, 6 sophomores, and 3 juniors.

#### Survey Question #10 Monthly Spending on Leisure Activities:

0-\$25: 4 (40%)  
\$25-\$50: 2 (20%)  
\$50-\$75: 1 (10%)  
\$75-\$100:  
\$100-\$125: 2 (20%)  
\$125-\$150:  
\$150-\$175:  
\$175-\$200: 1 (10%)  
More than \$200:

#### Survey Question #11 Price Importance Findings:

Unimportant:  
Somewhat Important: 3 (30%)  
Important: 5 (50%)  
Very Important: 1 (10%)  
Extremely Important: 1 (10%)

I want to know more regarding discretionary spending among community college students. I believe more research should be targeted at CCP students, primarily because they are local students who most likely will remain in the area after graduation. Eighty percent of surveyed CCP students work along with attending class, but only 20% surveyed believe price is very or extremely important in making a participation decision. This student group will not be motivated by price, despite spending a small amount of money each month on leisure activities.

### Drexel University Results:

At Drexel, students received the survey electronically and in person. I administered surveys in the lobby of the University's theater and the lobby of the University's gallery. The surveying at Drexel was done over several weeks and some of the first and last students surveyed were at Drexel University. I surveyed a total of 25 students: 2 freshman, 8 sophomores, 8 juniors, 6 seniors and 1 graduate student.

#### Survey Question #10 Monthly Spending on Leisure Activities:

0-\$25: 10 (40%)  
\$25-\$50: 3 (12%)  
\$50-\$75: 5 (20%)  
\$75-\$100: 2 (8%)  
\$100-\$125: 2 (8%)  
\$125-\$150:

\$150-\$175: 1 (4%)

\$175-\$200: 1 (4%)

More than \$200: 1 (4%)

Survey Question #11 Price Importance Findings:

Unimportant: 1 (40%)

Somewhat Important: 7 (28%)

Important: 8 (32%)

Very Important: 6 (24%)

Extremely Important: 3 (12%)

Drexel University had similar results to Temple University and University of the Arts. At all three the largest percentage of students spent 0-\$25 per month on leisure activities and at all three prices was an important or better than important factor in decision making. Drexel did stand out compared to the other two schools with a lower percentage of students that found price very or extremely important. But in all three urban centered schools in this group, event pricing plays an important role in participation.

University of Pennsylvania Results:

At the commons at University of Pennsylvania I spent the afternoon surveying students. All the surveys we administered in person to a total of 18 students: 10 freshman, 4 sophomores, 1 junior, 2 seniors and 1 graduate student.

Survey Question #10 Monthly Spending on Leisure Activities:

0-\$25: 3 (16.7%)

\$25-\$50: 7 (38.9%)

\$50-\$75:

\$75-\$100: 5 (27.8%)

\$100-\$125: 2 (11.1%)

\$125-\$150:

\$150-\$175:

\$175-\$200: 1 (5.6%)

More than \$200:

Survey Question #11 Price Importance Findings:

Unimportant: 1 (5.6%)

Somewhat Important: 1 (5.6%)

Important: 6 (33.3%)

Very Important: 8 (44.4%)

Extremely Important: 2 (11.1%)

I assumed that at the University of Pennsylvania (UPENN) I would find students with the highest amounts of discretionary money and very little concern for whether or not money was important in the decision making process. This was only partially true. Yes, UPENN student have a slightly higher amount of money to spend each month on leisure, but UPENN students placed a strong emphasis on price when making participation decisions. Knowing that price is very important to a large percentage of UPENN students creates an opportunity for an arts marketer to craft a more direct message than

assuming that all college students want value. The students surveyed for this project have similar price positions, but there are plenty of nuances in their preferences, examining the nuances offers arts marketers the opportunity to create specific offer communication.

St. Joseph's University:

At the cafeteria and commons areas I surveyed St. Joseph's University students. I surveyed 28 students: 21 freshman, 5 juniors, 1 senior and one person skipped this question.

Survey Question #10 Monthly Spending on Leisure Activities:

0-\$25: 11 (39.3%)  
\$25-\$50: 6 (21.4%)  
\$50-\$75: 5 (17.9%)  
\$75-\$100: 1 (3.6%)  
\$100-\$125:  
\$125-\$150: 2 (7.1%)  
\$150-\$175:  
\$175-\$200: 1 (3.6%)  
More than \$200: 2 (7.1%)

Survey Question #11 Price Importance Findings:

Unimportant:  
Somewhat Important: 9 (33.3%)  
Important: 8 (29.6%)  
Very Important: 7 (25.9%)  
Extremely Important: 2 (11.1%)

While the highest percentage of St. Joe's students found that price was only somewhat important in their decision making process, the highest percentage of students also spent 0-\$25 per month on leisure activities. In my opinion academic year might be a factor in the cases of St. Joe's students and Cabrini college students. These were the two institutions where the highest amounts of freshman students were surveyed. While this is only an assumption, and further research would be necessary, freshmen students in their fall term might have extra money to spend for several reasons. One, they have worked the entire summer while living in their parents' home; two, they may have received money as gifts for graduating high school; and three, they might still receive a high level of subsidization from their parents.



### Temple University Results:

My surveying at Temple University was conducted at the Student Activity Center. I spent several hours there in the middle of the day. I surveyed 34 students: 14 freshman, 17 sophomores, and 3 juniors.

#### Survey Question #10 Monthly Spending on Leisure Activities:

0-\$25: 12 (35.3%)  
\$25-\$50: 10 (29.4%)  
\$50-\$75: 2 (5.9%)  
\$75-\$100: 3 (8.8%)  
\$100-\$125: 5 (14.7%)  
\$125-\$150:  
\$150-\$175: 1 (2.9%)  
\$175-\$200:  
More than \$200: 1 (2.9%)

#### Survey Question #11 Price Importance Findings:

Unimportant:  
Somewhat Important: 5 (14.7%)  
Important: 9 (26.5%)  
Very Important: 13 (38.2%)  
Extremely Important: 7 (20.6 %)

I assumed Temple University students would be very aware of price when deciding to participate in leisure activities and that students would not have a large amount of extra money to spend. Temple's large and diverse student population offers a legitimate sampling of Philadelphia CAS. Due to Temple's student body size, arts marketers must reach students at this university. If arts markets can reach and cultivate just a fraction of the student body, they will reach hundreds of students each time they promote a performance.

### University of the Arts Results:

The final survey locations was the University of the Arts where I delivered surveys and had several distributed electronically to students through a colleague. I surveyed 16 students: 6 freshman, 1 sophomore, 2 juniors, 5 seniors and 2 graduate students.

#### Survey Question #10 Monthly Spending on Leisure Activities:

0-\$25: 7 (43.8%)  
\$25-\$50: 5 (31.3%)  
\$50-\$75:  
\$75-\$100: 4 (25%)  
\$100-\$125: 5 (14.7%)

\$125-\$150:  
\$150-\$175:  
\$175-\$200:  
More than \$200:

Survey Question #11 Price Importance Findings:

Unimportant:  
Somewhat Important: 1 (6.3%)  
Important: 3 (18.8%)  
Very Important: 9 (56.3%)  
Extremely Important: 3 (18.8 %)

I had success at the University of the Arts surveying upper classmen. Students at the University of the Arts fit in with other urban universities. They are concerned about price and don't have extra money to spend on leisure activities. This portion of the data indicates that all students regardless of university have limited financial resources and are concerned about the price of leisure activities. Under these circumstances, I do believe that students are not very different from older demographics. I think that adults of all ages have a limited amount of money to pay for leisure activities and the price of participation is important in their decision making process.

Academic Year and Price:

Although I had few juniors and seniors participate in the survey, I wanted to look at how important price was to students in different academic years. My assumption was that younger students would find price highly important in a participation decision and would not have as much money to spend per month on leisure activities. I am interested in knowing if academic year and employment status have any effect on leisure activity spending or price awareness.

Freshmen:

The freshmen surveyed for this project were 82. In addition to their price awareness and monthly budget for leisure activities, I included their current employment status.

Survey Question #10 Monthly Spending on Leisure Activities:

0-\$25: 26 (31.7%)  
\$25-\$50: 26 (31.7%)  
\$50-\$75: 7 (8.5%)  
\$75-\$100: 11 (13.4%)  
\$100-\$125: 3 (3.7%)  
\$125-\$150: 3 (3.7%)

\$150-\$175: 3 (3.7%)  
\$175-\$200: 1 (1.2%)  
More than \$200: 2 (2.4%)

Survey Question #11 Price Importance Findings:

Unimportant:  
Somewhat Important: 26 (32.1%)  
Important: 22 (27.2%)  
Very Important: 25 (30.9%)  
Extremely Important: 8 (9.9 %)

Survey Question #5 Employment:

Unemployed: 41 (50%)  
Part-time employment: 41 (50%)  
Full-time employment:

By percentage freshmen, despite having the lowest amount of employment numbers, did have the highest percentage of least price concern. Meaning that price was only somewhat important to a large group of freshmen. While the largest amounts of freshmen spent only \$50 or less per month on leisure activities, half of them were unemployed and none of the freshmen surveyed had a full time job. Even though freshmen had the largest group of students that felt price was only somewhat important, the amount of freshmen that found price important and very important were very close, in some cases by a margin of only one survey. Compared to students in other academic years, freshmen seem to give slightly less awareness to price, but have generally the same amount of money to spend per month than their older counterparts. With so many unemployed, freshmen have more leisure time in their schedules. However, freshmen's spending on leisure activities does not differ greatly from upper classmen, which could mean their income is subsidized. This could offer opportunities to arts marketers in terms of message content.

Sophomores:

The sophomores surveyed for this project were 42. In addition to their price awareness and monthly budget for leisure activities, I included their current employment status.

Survey Question #10 Monthly Spending on Leisure Activities:

0-\$25: 14 (33.3%)  
\$25-\$50: 13 (31%)  
\$50-\$75: 3 (7.1%)  
\$75-\$100: 1 (2.4%)  
\$100-\$125: 6 (14.3%)  
\$125-\$150:  
\$150-\$175: 2 (4.8%)  
\$175-\$200: 2 (4.8%)  
More than \$200: 1 (2.4%)

Survey Question #11 Price Importance Findings:

Unimportant: 1 (2.4%)  
Somewhat Important: 10 (23.8%)

Important: 15 (35.7%)  
Very Important: 9 (21.4%)  
Extremely Important: 7 (16.7 %)

Survey Question #5 Employment:

Unemployed: 12 (28.6%)  
Part-time employment: 27 (64.3%)  
Full-time employment: 3 (7.1%)

Sophomores begin to place more importance on price and less are unemployed than freshmen. Their monthly spending habits are not much different than their younger counterparts, but universally CAS are spending on average \$50 or less per month on leisure activities. Many sophomores begin living off campus and this might change their spending priorities. Future research of sophomore students might aim to discover what the affects of living off campus are to their leisure habits, employment and price awareness.

Juniors:

The juniors surveyed for this project were 22. In addition to their price awareness and monthly budget for leisure activities, I included their current employment status.

Survey Question #10 Monthly Spending on Leisure Activities:

0-\$25: 9 (40.9%)  
\$25-\$50: 3 (13.6%)  
\$50-\$75: 3 (13.6%)  
\$75-\$100: 2 (9.1%)  
\$100-\$125: 2 (9.1%)  
\$125-\$150: 1 (4.5%)  
\$150-\$175:  
\$175-\$200: 2 (9.1%)  
More than \$200:

Survey Question #11 Price Importance Findings:

Unimportant:  
Somewhat Important: 2 (9.1%)  
Important: 9 (40.9%)  
Very Important: 7 (31.8%)  
Extremely Important: 4 (18.2 %)

Survey Question #5 Employment:

Unemployed: 5 (22.7%)  
Part-time employment: 15 (68.2%)  
Full-time employment: 2 (9.1%)

The biggest change I noticed in juniors is their price awareness. All but two juniors surveyed placed high importance on price. This change in price awareness would be a key area to further investigate. While even a lower number of juniors are unemployed than their younger counterparts, they still spend \$50 or less per month on leisure activities, although there is a slight increase in monthly spending

above \$50 per month among this group. Finally, juniors are the highest percentage of students surveyed that find price extremely important.

#### Seniors:

The seniors surveyed for this project were 14. In addition to their price awareness and monthly budget for leisure activities, I included their current employment status.

#### Survey Question #10 Monthly Spending on Leisure Activities:

0-\$25: 4 (28.6%)  
\$25-\$50: 5 (35.7%)  
\$50-\$75: 2 (14.3%)  
\$75-\$100: 2 (14.3%)  
\$100-\$125:  
\$125-\$150:  
\$150-\$175:  
\$175-\$200:  
More than \$200: 1 (7.1%)

#### Survey Question #11 Price Importance Findings:

Unimportant: 1 (7.1%)  
Somewhat Important: 3 (21.4%)  
Important: 3 (21.4%)  
Very Important: 5 (35.7%)  
Extremely Important: 2 (14.3 %)

#### Survey Question #5 Employment:

Unemployed: 4 (28.6%)  
Part-time employment: 10 (71.4%)  
Full-time employment:

Based on the increasing amount of full-time employed sophomores and juniors, I believed that a greater number of seniors would have full-time employment. The fact that no senior in this study had full time employment is a surprise, but it might be an opportunity for an arts marketer. Secondly, I believed that seniors would have a higher percentage of students spending over \$50 per month on leisure activities. However while seniors do spend at a higher percentage, about \$50 per month, their spending completely stops at \$100 a month. Not one senior surveyed spent between \$100 and \$200 a month on leisure activities. My assumption was that seniors would have the highest monthly spending per month on leisure activities and be least affected by price. Finally, the highest percentage of seniors found price very important to their decision making process. In researching this project into the future, finding a higher rate of seniors to survey might change the outcome of certain pieces of data.

### PRICE & INFORMATION CONCLUSIONS:

The biggest improvement to this research can be made by finding a more balanced student quotient. The surveying for this project was conducted completely at random with the exception of classroom visits at Cabrini College. I believe freshmen and sophomores completed a majority of the surveys based on the survey locations. Many upper classmen live off campus and do not use the commons areas or cafeterias and food courts with the same consistency. Future augmentation of this research might include focus groups of juniors and seniors to balance out the quotient.

As the interviews pointed out, arts organizations are creating events that CAS can afford. Performance and events that are \$10 or less fit within the spending habits of CAS from all seven universities and all academic years. The interviews indicated that tickets offers at these affordable price points are mainly available by student rush and that prices otherwise are much higher. The exception to this (in the interviews conducted) is the EZ Seat U program created by the Philadelphia Orchestra, Films at the Bryn Mawr Film Institute and the free gallery receptions and programming at the Ester Klein Gallery. The other two organizations interviewed offered tickets to CAS at their price point only through student rush. College students make up ten percent or less of the audiences at most of the organizations interviewed for this paper.

### PREFERENTIAL COMMUNICATION:

To better understand how CAS received information about events they want to participate in communication mechanisms were broken into four categories: mass media, electronic, social networks and in-person. In each category there were a variety of communication mechanisms for targets to choose. In Mass Media choices included: Event Organization Mailing, Poster, Flyer handed out at a previous event, Flyer picked up at a community location (i.e. coffee shop, clothing boutique), Newspaper Story, Newspaper Ad, College Newspaper, College Newspaper Ad, and University Newsletter. In Electronic choices included: University E-newsletter, Event Organizer E-newsletter, Event Organizer Web site, Event Organizer Email Blast, Blogs, On-line Community Calendars, Evite (an on-line invitation), Text Message Alert, and a Forwarded Text Message. In Social Networking choices included: Facebook, Facebook Ad, Facebook Invitation, My Space, My Space Event Invitation, Friend's My Space Calendar, You Tube, Twitter, Yelp, Message Boards, and Second Life. Finally, In-Person choices included: Friends, Professors, Parent's recommendation, Spouse or Significant other recommendation, Student Organization, and Campus Activities Board. In all cases there was an opportunity to write in additional answers.

For each communication category I used all the mechanisms for a three question series to gauge how students find out about events and how they would prefer to find out about events. For a complete survey please see Appendix A. First I asked the targets to identify all the sources they currently use to find out information regarding leisure activities; second I asked them to rank each source they use on a preference scale of 1 – 10. One equaled the lowest preference and ten equaled the highest preference.

The final question was to mark the top three ways they are currently receiving information. I used this approach to first see how many different communication sources students recognized and responded to when making a participation decision. Then once the target identified all the sources I asked them to rank the sources by preference. This was so I could determine from all the sources listed what sources would most likely elicit a favorable participation response. Meaning that if an arts organization used these preferred sources to communicate the intended outcome would be greater CAS participation at that organization's events. Finally, I wanted to know the top three ways students currently find information about leisure activities to gauge if what was currently being used equaled the targets' preferences. The next step would be to explore whether the communication preferences students identified in the survey lead to increased arts participation by CAS.



### MASS MEDIA FINDINGS:

The chart below outlines the responses to question 12. Targets were allowed to check more than one answer for this section, creating a response rate greater than the total amount of surveys administered.

#### Responses to Question 12:

Answer Options	Response Frequency	Response Count
Event/ Organization (the creator) mailing via US Post Office	26.1%	42
Posters	80.7%	130
Handed a Flyer at a previous event	44.7%	72
Picked up a Flyer at a location such as a clothing boutique or coffee shop, etc.	36.0%	58
Newspaper story	21.1%	34
Newspaper Ad	19.9%	32
College Newspaper	20.5%	33
College Newspaper Ad	16.1%	26
College and/or University Newsletter	24.8%	40
Other (please specify)		42
<i>answered question</i>		161
<i>skipped question</i>		12

College students find posters the greatest source of information from the mass media communication sources provided. Posters are an extremely low cost promotion method often utilized by campus outlets but rarely by outside organizations. Indeed, all the interviews indicated that arts organizations are not utilizing campus poster boards. Interviewees explained that posterizing is done “early in the season” or “occasional” or “when in the budget.” If arts organizations knew the percentage of students that use posters to find information regarding leisure events, they would increase posterizing on college campuses. Students also find out information through smaller flyers that are around the size of a post or

index card. The second highest response came from students being handed a flyer at a previous event. To perform this promotional activity, organizations must utilize a street team that is dedicated to handing out flyers after events—generally late in the evening. In my opinion the personal interaction between the respondent and the street team member creates a greater relationship than a mailing or other mass media mechanism. The mass media is a tremendous communication category. However, for the purposes of this section the mass media was categorized by materials created and viewed by people not specifically targeted. While targeting certainly exists at the mass media level, there are also a greater number of opportunities to reach people outside an organizations' database. Indeed, one of the reasons the mass media is utilized is to expand brand awareness.

There were 42 written answers in this section. The number one write in answer was Internet. In the survey the Internet was categorized as an Electronic source, but many targets believe the Internet is a mass media mechanism. Additional choices included, TV, Radio and Word of Mouth, the latter also being covered in the survey. In fact, many of the written in answers were covered in the survey. After determining how students are receiving information, I next looked at how they preferred to receive information through mass media mechanisms.

The chart below outlines the responses to question 13. Targets were asked to rate their mass media preferences based on the previous choice. The question was designed this way because if a target did not check a mass media source in the previous question, then it was not being recognized and therefore could be dismissed. For the purpose of this writing the table below includes only high end preferences since that data establishes preference trends. For a full list of answers to this question, please see Appendix B.

Responses to question 13:

Answer Options	6	7	8	9	10	Rating Average
Event/ Organization (the creator) mailing via US Post Office	4	6	4	4	12	7.12
Posters	10	17	39	19	26	7.65
Handed a Flyer at a previous event	5	12	15	8	20	7.58
Picked up a Flyer at a location such as a clothing boutique or coffee shop, etc.	2	4	20	9	11	7.53
Newspaper story	5	4	9	6	2	6.77
Newspaper Ad	2	8	6	4	6	7.21
College Newspaper	2	4	3	8	3	6.68
College Newspaper Ad	3	4	6	4	1	6.03
College and/or University Newsletter	5	7	4	5	7	6.69

Since the targets were asked only to rate the sources they indicated in the previous question, the response rate between questions 12 & 13 were nearly identical. In certain cases a question choice was skipped in question 12, but rated in question 13. I decided to keep as many surveys as possible as long as the data was within the context of the question. In other cases, a source wasn't chosen in question 12, but ranked in question 13, but after all the results were entered into the database, the difference in this question series is +/- one answer. For example choice four (picked up a flyer), 58 targets responded in question 12, but 59 respondents ranked the source. I did not believe that an extra ranking would offset the preference trends the data created.

Students prefer posters to all other mass media mechanisms presented in this survey. The response averaging over 7.5 is exceptionally high due to 130 respondents indicating posters as a preference. While many other response rates averaged above seven, the responses were lower. The second highest response rate was “handed a flyer at previous event,” which received 72 responses. To achieve such a high average and have the highest response rate indicates that postering should be a priority of any

organization looking to promote to CAS.

The chart indicates a variety of sources, all of which are cost effective. Certain sources cost more, advertisements and mailings, but they garner fewer responses. The highest average response rates combined with the highest actual responses are all for low cost, time efficient communication mechanisms. In fact some cost nothing. In terms of feasibility, arts organizations must begin to factor communication preferences into their segmenting practices especially with the low human and economic costs associated with execution.

The final chart in this series demonstrates the top three ways students are currently receiving information. The goal of the three question series was to first establish all the ways CAS receive information, then identify preferences and finally discover what is working right now. I wanted to know if there is a great divide between what students prefer and what they are currently using. If the divide is great then arts organizations can alter their marketing communications to meet the preferences of CAS. If the divide is small then arts marketers know their tactics are working. What I discovered is that students naturally look for information via their preferences; many of the top three sources were similar to their preferences.

## Responses to Question 14:

Answer Options	1	2	3	Rating Average	Response Count
Event/ Organization (the creator) mailing via US Post Office	14	10	12	1.94	36
Posters	47	43	34	1.90	124
Handed a Flyer at a previous event	21	26	26	2.07	73
Picked up a Flyer at a location such as a clothing boutique or coffee shop, etc.	14	26	19	2.08	59
Newspaper story	5	12	10	2.19	27
Newspaper Ad	5	6	9	2.20	20
College Newspaper	5	5	10	2.25	20
College Newspaper Ad	1	4	4	2.33	9
College and/or University Newsletter	9	12	14	2.14	35
If you have another source, please rank it here and rank only two sources above					31

By this question a pattern had emerged that college students recognize and respond to posters. Out of 124 people who indicated that postering is a top three information source, 47 ranked it as number one. That is nearly 40% of the 150 people that answered this question. I am confident based on the data, CAS respond and can be motivated to participate through a low cost, efficient communication mechanism such as postering. The chart indicates several effective communication mechanisms that CAS recognize. The next step for an arts marketer is to begin identifying their audience's communication preferences.

### ELECTRONIC FINDINGS:

Question 15 began the second three part inquiry into communication preferences. In looking at electronic sources, all of which are low cost, but do carry operational costs such as staff to maintain a web site, I believed I was mainly identifying web-based promotional tactics. As I discovered earlier in the survey many young people view the Internet as a mass media communication source. Again, targets were not limited to one answer.

#### Responses to Question 15:

Answer Options	Response Frequency	Response Count
College and/or University E-Newsletter	45.3%	77
Event/Organization (the creator) Newsletter	20.0%	34
Event/Organization (the creator) website	50.0%	85
Event/ Organization (the creator) email Blast	30.6%	52
Blogs	25.3%	43
On-line Listings such as Community Calendars	28.2%	48
Forwarded an Evite	24.1%	41
A Text Message Alert	35.3%	60
Forwarded a Text Message	28.8%	49
Other (please specify)		3
<i>answered question</i>		170
<i>skipped question</i>		3

The main source indicated was an organizations' web site. With the information capacity of web site expanding, organizations have the ability to do more for their audiences. However, maintaining a web site can be expensive and organizations must balance web site operations against the cost of other communication mechanisms. In today's world an organization cannot thrive without a dynamic and informative web site. This survey targeted a demographic that is technologically savvy, especially on

the web. Due to the demographic surveyed arts marketers cannot assume that all demographics require a heavy web presence to increase participation. At the same time web based marketing and promotion will continue to expand, and if younger demographics require web based information sources, arts organizations will be required to utilize this source to remain competitive in the future. In interviews with arts organizations, all of them viewed their web sites as a high priority, despite several having a less than adequate comfort level with electronic marketing operations. Many have tried using email blasts and E-newsletters to communicate their offers, but found barriers in collecting contact information.

The remaining electronic sources are highly cost effective and many are time efficient: organizational newsletter and text messaging round out the top three choices in this question. I assumed that an E-vite would be a higher choice in this category. Students want to attend events with their friends and an E-vite offers the ability to track who is attending an event. While nearly a quarter of targets responded to this, I believe this mechanism will grow in the future as web-based clients such as Eventbrite are engaged with greater frequency by event promoters.

The chart below outlines electronic communication preferences in question 16. As I did with the similar question in the mass media section, I created a table of high end preferences.

Responses to Question 16:

Answer Options
College and/or University E-Newsletter
Event/Organization (the creator) Newsletter
Event/Organization (the creator) website
Event/ Organization (the creator) email Blast
Blogs
On-line Listings such as Community Calendars
Forwarded an Evite
A Text Message Alert
Forwarded a Text Message

6	7	8	9	10	Rating Average	Response Count
11	7	18	9	15	7.08	75
1	6	8	8	6	7.56	36
4	8	9	14	27	7.51	84
1	6	11	7	11	7.33	49
3	6	9	5	8	7.12	42
4	7	7	10	7	7.09	47
1	5	14	7	6	7.60	40
3	2	9	13	24	8.55	56
1	7	5	10	18	7.90	50

The highest rated electronic preferences were an organizations' web site and E-newsletter, which were also the two highest electronic sources students were using to find information. In light of this preference, it was assuring to find arts organizations utilizing these tactics during interviews. However, the highest response rate in this category, one I believe is a harbinger for arts marketers, is a text



message alert. Anyone who has seen a CAS recognizes their need to stay connected via their mobile device. A text message alert achieved nearly the same amount of tens as website, despite having almost thirty less respondents. Younger demographics, which are already acclimated to mobile information, will expect information delivered in a mobile capacity. When text messaging and the ability to forward a text message are combined the preference choice is greater than web site, the number one preference in this series. Without the combination, these two choices received the highest average response rate in this category. One barrier to using cell phone and text message promotion is securing contact information. A goal of the arts marketer when investigating audience communication preferences is to secure contact information that patrons know will be used to communicate offers. The arts marketer must use patron contact information only in ways stipulated when collecting it. If the arts marketer asks for contact information to send text message alerts once a week and begins sending them daily, then the likelihood of building a mutually beneficial relationship decreases.

The chart below illustrates the top three electronic sources students currently use to find information in this category.

Responses to Question 17:

Answer Options	1	2	3	Rating Average	Response Count
College and/or University E-Newsletter	34	20	23	1.86	77
Event/Organization (the creator) Newsletter	10	19	13	2.07	42
Event/Organization (the creator) website	38	22	25	1.85	85
Event/ Organization (the creator) email Blast	16	17	15	1.98	48
Blogs	9	13	15	2.16	37
On-line Listings such as Community Calendars	7	18	15	2.20	40
Forwarded an Evite	8	16	14	2.16	38
A Text Message Alert	20	18	16	1.93	54
Forwarded a Text Message	9	18	18	2.20	45

The final point I want to highlight in this category is the awareness of E-newsletters and email blasts. An E-newsletter allows an organization to promote its brand. It provides audience members with a broad base of organizational activities. The advantage of this type of communication mechanism is generating awareness, which must further be developed to trigger action. An email blast can offer art marketers the ability to turn aware customers in active patrons by directly promoting specific activities. It is the priority of the arts organization to identify which patrons require constant contact and which patrons are aware of organizational activities and will participate without consistent communication.

### SOCIAL NETWORK FINDINGS:

Part three of the four part question series focused on social networking web sites. I classified these as web sites that existed as an extension of a person's social personality. Going into this entire project, I believed this is where I would have the highest results from CAS.

Responses to Question 18:

Answer Options	Response Frequency	Response Count
Facebook	95.3%	162
Facebook Ads	27.6%	47
Facebook Event Invitation	75.9%	129
My Space	18.8%	32
My Space Event Invitation	7.1%	12
Friend's My Space Calendar posting(s)	2.4%	4
You Tube	15.9%	27
Twitter	2.9%	5
Yelp	0.6%	1
Message Boards	7.1%	12
Second-Life	0.6%	1

Only eight students did not choose Facebook in this question. The high amount of time students devote to Facebook is demonstrated in the response count. Facebook offers arts marketers the opportunity to freely promote their events and penetrate friendship circles that are also highly important to this demographic. Facebook offers numerous tools, applications and networks that can assist arts marketers in reaching CAS. Further as Facebook gains popularity the web site is being used by people of all ages. Arts marketers will have to use human resources as Facebook is driven by user content. If a Facebook page is only used to promote events it will quickly be seen as fraudulent by the community.

This must be guarded against happening by using the page to disseminate information other than event information.

Facebook can interact with other web sites such as You Tube or Twitter creating collective awareness (my own term). In collective awareness, Facebook as a community offers arts marketers the ability to interject their offers into virtual conversations. What may have begun as a Facebook invite or group page can expand to conversations, left in the form of comments by friends. As people continue to make plans with their friends through Facebook, arts marketers have the opportunity to place their events into these dialogues. Findings on WOM communication was noted in the literature review. These opportunities are increased by Facebook's interactivity. Users have the opportunity to add video content via you tube or update their Facebook page and inform all their friends simultaneously via Twitter. The combination of photos, videos and countless other features that users can add to their page increases the collective awareness of events due to Facebook's interactivity. The goal of the arts marketer is to figure out how best to harness the power Facebook increase the collective awareness of the offer.

When interviewing local arts organizations, three out of five were utilizing social networking sites. However, the answers led me to question if local art marketers understood the relevance of Facebook in the lives of CAS. While it's productive that these organizations are using Facebook, it should not be another assignment to complete during a marketing campaign. Facebook and other social networking sites lose power when they become a standard operation, such as "once a week," as one interview indicated. The best way arts organizations can utilize social networking sites is to find an intern or college-aged volunteer and allow them creative control of their social networking apparatus. In doing so the content is germane and organic, not programmed or worse coerced. Content must be monitored, but with all the activity on social networking sites, user can easily go elsewhere to find what they want.

I made a slight alteration to the preference chart for question 19. After looking at the data, I determined that only the final four answer choices were needed. For a full list of choices view appendix B.

#### Responses to Question 19:

Answer Options	7	8	9	10	Rating Average	Response Count
Facebook	7	11	26	102	9.02	159
Facebook Ads	2	5	12	27	8.98	51
Facebook Event Invitation	6	14	17	74	9.09	119
My Space	4	2	9	11	8.23	31
My Space Event Invitation	1	2	1	5	8.00	11
Friend's My Space Calendar posting(s)	0	1	0	3	6.86	7
You Tube	4	3	3	9	7.58	26
Twitter	0	0	1	2	8.75	4
Yelp	0	0	1	0	7.50	2
Message Boards	0	1	3	3	7.73	11
Second-Life	0	0	0	0	3.50	2

Despite a low response count, Twitter received a higher than expected response average. The advantage to Twitter is a person can update what they are currently doing via a message to their friends in real time. Twitter is often used through an SMS or text message service. Twitter users are able have updates sent from and to their mobile devices. As I noted earlier in the electronic section, the future will be mobilized. For arts marketers that means communicating to a population where ever they may be going. While Twitter is not used by many right now, in the future it will be and if arts organizations continue to operate behind the technology wave, they risk being washed out to sea.

It is clear that social networking sites are preferred by college students. Despite Myspace's low response count compared to Facebook, it still has a higher rating average than any other choice in the previous two categories, with the exception of text messaging. Social networking web sites combine many of the element that CAS consistently use to find out information and based on this survey is a

preferred method of finding information on leisure activities. Social networking web sites also harness WOM communication viewed by many as an important source in influencing participation.

The final chart illustrates the top three sources students currently use to find out information from social networking sources. Not surprisingly all three Facebook choices were consistently marked.

#### Responses to Question 20:

Answer Options	1	2	3	Rating Average	Response Count
Facebook	90	31	35	1.65	156
Facebook Ads	8	47	25	2.21	80
Facebook Event Invitation	41	44	41	2.00	126
My Space	6	11	8	2.08	25
My Space Event Invitation	2	2	6	2.40	10
Friend's My Space Calendar posting(s)	0	0	4	3.00	4
You Tube	6	10	11	2.19	27
Twitter	1	2	0	1.67	3
Yelp	0	0	0	0.00	0
Message Boards	5	3	8	2.19	16
Second-Life	0	0	1	3.00	1

Facebook's domination of this entire series should leave no question that arts organizations without a Facebook presence are missing simple audience development opportunities. Even in other communication categories students would write in Facebook as if it was the first thing that comes to mind when deciding where to look for information. Facebook is the highest rated current information choice thus far. The importance of finding out what CAS are using right now to find leisure activity information offers ideas that can have an immediate impact. In troubled economic times, arts organizations are clearly feeling the pain and many of them need to know what they can do right away to improve conditions. Knowing where demographics look for information and how they prefer to look for it are ways to immediately improve conditions while planning for the future.

One note regarding social networking, there are numerous social networking sites on the Internet. I did

not choose certain sites over others for any specific reason. I choose platforms I thought targets would recognize. There were several write-ins and they are listed in Appendix B.

### IN PERSON FINDINGS:

In my final communication category I examined in person communication. In this group I included sources of word of mouth promotion. Friends, spouses, family, professors and others that verbally, in-person, encourage others to participate in activities. Many argue that word of mouth marketing is one of the best forms of marketing, but often hard to create. Penetrating the most influential group, friends can lead to tremendous participation, especially among college students. The chart below indicates where CAS find leisure activity information among in person sources.

Responses to Question 21:

Answer Options	Response Frequency	Response Count
Friends	98.3%	170
Professor	27.7%	48
Parent's recommended	26.0%	45
Spouse or Significant other	28.3%	49
Student Organization (including Fraternities or Sororities)	43.4%	75
Campus Activities Board	37.6%	65

Until this point, Facebook was the unquestionable number one communication source. Friends beat Facebook by three respondents. Only three out of 173 targets did not indicate that friends were a source they turned to when looking for information. However, Facebook has the ability to capture the word of mouth power that in person communication sources such as friends offer.

In person sources are also very dynamic. Freshman value information from their parents, friends and

fraternities & sororities more than spouses and professors. This is natural as freshmen are new to campuses and do not have the campus experience of seniors. Seniors place less importance on recommendations by parents and the campus activities board and more importance with professors and spouses. Aside from these findings, all students value information from their friends, despite academic year.

For an arts marketer trying to access in person sources there are ways to reach the powerful friends category. Professors, the Campus Activity Board and Greek organization are accessible. If those sources begin promoting organizational events an opportunity is created to reach friends and spouses as the communication moves through sources. However, it does matter where students are in the academic process. Having a professor communicate offers to a class of freshman will be less powerful than the professor communicating it to a group of seniors. Finally, the value of parents and significant others will begin to increase as CAS age. As students turn into professionals and marry and have their own families, the input by parents and certainly partners becomes highly powerful in the decision making process.

The chart below identifies in person sources preferred by students. For a full list of answers to question 22 please see Appendix B.

Responses to Question 22:



Answer Options	7	8	9	10	Rating Average	Response Count
Friends	2	6	18	135	9.54	167
Professor	4	7	10	18	8.19	48
Parent's recommended	11	10	6	15	8.11	47
Spouse or Significant other	3	9	12	23	8.98	49
Student Organization (including Fraternities or Sororities)	12	15	14	20	8.04	75
Campus Activities Board	10	13	12	13	7.57	63

Friends received the highest response, with 135 out of 167 responses registering a ten. I was surprised to discover the rating average for student organizations was so high. I believed a group of students that are members of an organization would attend an event together, but I did not believe students preferred to receive information or valued it if it was delivered by student organizations. In future research on this subject I would ask those who marked student organizations to cite examples of information they've received from student organizations. My concern is that many of the students marked student organization because it relates to fraternities and sororities which often throw weekend parties.

During interviews with arts organizations I found many are not utilizing professors to engage students. Two organizations only contacted students through master's class, two more used professors rarely, once or twice a year and one organization never engaged a professor to promote offers to students. I believe direct communication between professors and students in the form of recommendations are important tools for art marketers in audience development. Those organizations that rely on master classes and workshop are able to strengthen the brand and offer but for only the length of those activities. If an organization does not continue to steward a relationship with a professor then an opportunity to promote its brand and activities is lost. Indeed in person communication is certainly one of the strongest forms of marketing available. It is difficult to penetrate certain sources and still retain the value of your brand. In my opinion, organizations can be viewed by CAS as manipulative if they

do not steward the relationships they build with in person sources. However, if relationships are stewarded and organizations spend time promoting their brand and activities through in person sources the outcome can be highly beneficial.

The final chart in the final section delineates the top three choices college students are using right now to find information from in person sources.

Responses to Question 23:

Answer Options	1	2	3	Rating Average	Response Count
Friends	118	14	32	1.48	164
Professor	6	22	14	2.19	42
Parent's recommended	9	25	20	2.20	54
Spouse or Significant other	9	39	8	1.98	56
Student Organization (including Fraternities or Sororities)	9	36	28	2.26	73
Campus Activities Board	11	21	36	2.37	68

There are not large differences in outcomes between all three choices in this category, which is true of all four categories gauging communication mechanisms. The discovery in this section that younger students place higher value on student organizations, the campus activities board and parents' recommendations is important for an arts market to understand. Further, understanding that as students progress through college their values change and they place more importance on professors and spouses or significant others means arts marketers can assume that college students will not respond to the same in person communication sources throughout college.

### PREFERENTIAL COMMUNICATION SUMMARY:

This research explores what type of communication mechanism will elicit a favorable participation response from CAS. This type of study can be done on any demographic and arts organizations must begin by segmenting their constituencies by communication preferences. In the demographic study, a strong web site presence with the ability to deliver content to mobile devices is critical. Of even greater importance is the use of social networking sites such as Facebook. While penetrating networks of friends can be difficult, if successful an organization has the opportunity for positive outcomes. Organizations must focus their resources on a strong web presence that includes a newsletter and holdings in social networking web sites as well as content providing web sites such as you tube. Finally, organizations must make time to poster campuses as they are effective and cost-efficient means of generating awareness among college students.

After moving through the four part series on communication mechanisms, I asked students to identify which one of the four communication sources would most likely make them want to attend an event. The results are below.

Responses to Question 24:

Answer Options	Response Frequency	Response Count
Mass Media (Print, Radio & TV):	10.6%	18
Electronic:	31.2%	53
Social Networks:	19.4%	33
In-Person:	38.8%	66

Surprisingly social networks do not fall near the top. Despite Facebook's nearly universal appeal to CAS, when asked what type of communication would mostly likely elicit participation, social networking was in the lower half. This does not mean that social networks should be abandoned, but it does mean that more research is required to determine if communicating with students through preferred communication mechanisms will elicit the positive outcome the students indicated in the survey.

### SHARING COMMUNICATION INFORMATION:

At the end of the survey I asked two final questions. One (question 25) asked the likelihood of participation if communication was received via communication preferences only. The second (Question 26) asked how likely would students be to share their contact information if it meant receiving communication output only in preferred ways. The number one answer to both questions was likely, out of five choices. See appendix A for the full the survey.

It was promising to discover that Very Likely was only five responses behind Likely in question 25. Adding all three positive responses for question 25 together, nearly 80% (78.7%) of respondents indicated that communication via preferred methods would increase participation. The difficulty for arts marketers will be securing contact information. While 45.8% of targets indicate that they were likely to supply contact information if it meant communication via preferred methods, the total of all three positive response equaled 69%. While students do want preferred communication not as many are willing to supply the required contact information.

Students at UPENN, Temple and St. Joes had the highest percentages of students Very Likely to participate if informed via preferred communication methods. While no university surveyed was Very Likely to provide contact information, if arts marketers want to make advances in this type of

segmenting then beginning with student at UPENN, Temple and St. Joes is the best option. Females, which comprise 103 out of 173, were also Very Likely to participate if informed via preferred communication methods; males however were only Likely. The data in these final two questions could be augmented through a focus group. After taking a survey that on average lasted ten minutes, students might have checked the two most common answers to finish the assignment.

More research (possibly into the sociological make-up and psychology) of today's CAS is required to determine why students want preferred communication mechanisms, but will not share the required information. It is encouraging to see students highly receptive to low cost and time efficient marketing techniques. As they become the patrons of art organizations in the future, marketing practices must be altered to reach younger and more technologically savvy constituents.

### FEASIBILITY & FUTURE RESEARCH:

Arts organizations have the capacity to discover the communication preferences of their constituencies. A low cost survey that asks questions regarding what kind of content, how much content and when and how to deliver that content augments an existing database to include communication preferences. It will take time and may require contacting segments through non preferred mechanisms. If the organizations are clear about the goal and objective of the outcome and survey, constituents will participate.

Many of the communication mechanisms discovered in the survey are easy to deploy in marketing campaigns. A strategic decision must be made by organizational leaders regarding communication toward CAS. However, with the ability to use interns to accomplish social networking and mass media (posting) communications, art organization can immediately begin marketing to CAS if that is an organizational goal.

Throughout the paper areas for future research have been presented, but the primary goal of this theory is to determine if offers via preferred communication leads to an increase in participation by the targeted demographic. To do this, arts marketers must first find out the communication preferences of their demographic segments. Then communicate offers via those preferences and gauge if it worked.

To gauge the effectiveness of audience development through communication preferences an organization must determine who is in the audience on a given night and what brought them there. This requires a controlled marketing performance whereby preferred communication is used on certain demographic segments. Once the audience has arrived a simply survey asking the audience what communication mechanism they responded to should provide the necessary data to determine if preferred communication elicited the desired response. To ensure the audience comes forward to participate in this final survey a giveaway can be used as incentive. It is important not to offer the giveaway in any of the offer communication, waiting until the audience has arrived is the only way to ensure their participation is due to preferred communication and not the incentive.

To determine if preferred communication is an effective way to reduce human and economic costs while increasing participation requires discovery of constituent communication preferences followed by controlled performances that can authorize that what the constituents indicate, they execute.



### CONCLUSION:

This study presented a model of marketing that utilizes communication preferences in addition to standard marketing segmentation practices. While the theory has yet to be executed to test its viability, it looks at CAS and the arts to contextualize the idea. Arts organizations suffer from waning audiences, troubled economic times, and under-staffing. Many of the communication preferences discovered in this survey are low-cost and efficient in human resources requirements. The demographic researched for this study can be substituted for others to determine the communication preferences of an organizations entire constituency.

In looking at communication preferences and likelihood to share contact information to augment databases to achieve more preferred communication, this study also made assumptions regarding the importance of price and amount of money CAS can spend each month on leisure activities. To move forward with this study a series of future considerations and feasibility offerings were provided. This theory requires further research to determine if the communication preferences indicated by a chosen demographic lead to increased participation and a mutually beneficial relationship between arts organizations and their constituencies.

## APPENDIX A

### COPY OF SURVEY INSTRUMENT:

1. How old are you?

2. Your gender?

Answer Choices: Male/Female

3. Your Race/Ethnicity?

4. Where are you from: hometown, state, country?

5. Are you currently employed?

Answer Choices: FT/PT/U

6. Are you currently attending a college or university?

Answer Choices: Yes/No

Where?

7. Please list your major(s) and/or minor(s)?

8. Your current academic year?

Answer Choices: Freshman/Sophomore/Junior/Senior/Other

This next group of questions will be about your leisure activities and how you make participation decisions.

9. When you receive notice of an event, how much information would you like to know about the event before deciding whether to attend?

Answer Choices:

Event details such as who, what, where, when, cost & more information (i.e. web site or phone number)

Event details, plus a couple of sentences explaining the event

Event details, a couple of sentences & an image

If received electronically, all of the above and a 30 sec video or audio clip

If my friends will attend, I'll go too

All of the above

Other (please specify)

10. Approximately how much money do you spend on leisure activities per month?

Leisure activities involve going out to events. Please do not include going out to eat, shopping or drinking at pubs etc.

Answer Choices:

0-\$25

\$25-\$50

\$50-\$75

\$75-\$100

\$100-\$125

\$125-\$150

\$150-\$175

\$175-\$200

More than \$200

11. How important is the price of an event to your participation decision?

Answer Choices:

Unimportant

Somewhat important

Important

Very Important

Extremely Important

The remaining questions are about how information is communicated to you by event organizers and organizations?

12. Which mass media (print, radio & TV) sources do you use to find information on leisure activities/events you want to attend? Check all that apply.

Answer Choices:

Event/ Organization (the creator) mailing via US

Post Office

Posters

Handed a Flyer at a previous event

Picked up a Flyer at a location such as a clothing boutique or coffee shop, etc.

Newspaper story

Newspaper Ad

College Newspaper  
College Newspaper Ad  
College and/or University Newsletter  
Other (please specify)

13. For each of your previously checked mass media choices (QUESTION 12), please rate it from 1-10 (1=lowest preference, 10=highest preference) as it relates to a preferred communication path between an event organization (host) and you. For example, if you prefer, without question, to receive event information from an event organization (host) via a post card mailed to your home, you'd rate it as a 10. Or conversely, if you absolutely cannot stand receiving event information via a post card mailed to your home by the event organization (host), you'd rate it a 1. NOTE\* ONLY RATE CHOICES MARKED IN PREVIOUS QUESTION. LEAVE UNCHECKED BOXES IN QUESTION 12 BLANK\*

Answer Choices:

Ranked: 1 2 3 4 5 6 7 8 9 10

Event/ Organization (the creator) mailing via US

Post Office

Posters

Handed a Flyer at a previous event

Picked up a Flyer at a location such as a clothing boutique or coffee shop, etc.

Newspaper story

Newspaper Ad

College Newspaper

College Newspaper Ad

College and/or University Newsletter

If you had an other choice, please rank it here

14. Please check the top three ways you currently find out about events via the mass media sources (choose one per column, column headings equal your preference choice):

Answer Choices:

Ranked: 1 2 3

Event/ Organization (the creator) mailing via US

Post Office

Posters

Handed a Flyer at a previous event

Picked up a Flyer at a location such as a clothing boutique or coffee shop, etc.

Newspaper story

Newspaper Ad

College Newspaper

College Newspaper Ad

College and/or University Newsletter

If you have another source, please rank it here and rank only two sources above

15. Which electronic sources do you use to find information on leisure activities/events you want to attend? Check all that apply.

Answer Choices:

College and/or University E-Newsletter  
Event/Organization (the creator) Newsletter  
Event/Organization (the creator) website  
Event/ Organization (the creator) email Blast  
Blogs  
On-line Listings such as Community Calendars  
Forwarded an Evite  
A Text Message Alert  
Forwarded a Text  
Message  
Other (please specify)

16. For each of your previously checked electronic choices (QUESTION 15), please rate it from 1-10 (1=lowest preference, 10=highest preference) as it relates to a preferred communication path between an event organization (host) and you. For example, if you prefer, without question, to receive event information from an event organization (host) via email, you'd rate it as a 10. Or conversely, if you absolutely cannot stand receiving event information via email by the event organization (host), you'd rate it a 1. NOTE\* ONLY RATE CHOICES MARKED IN PREVIOUS QUESTION. LEAVE UNCHECKED BOXES IN QUESTION 15 BLANK\*

Answer Choices:

Ranked: 1 2 3 4 5 6 7 8 9 10  
College and/or University E-Newsletter  
Event/Organization (the creator) Newsletter  
Event/Organization (the creator) website  
Event/ Organization (the creator) email Blast  
Blogs  
On-line Listings such as Community Calendars  
Forwarded an Evite  
A Text Message Alert

Forwarded a Text

Message

If you had an other choice, please rank it here

17. Please check the top three ways you currently find out about events via electronic sources (choose one per column, column headings equal your preference choice):

Answer Choices:

Ranked: 123

College and/or University E-Newsletter

Event/Organization (the creator) Newsletter

Event/Organization (the creator) website

Event/ Organization (the creator) email Blast

Blogs

On-line Listings such as Community Calendars

Forwarded an Evite

A Text Message Alert

Forwarded a Text

Message

If you have another source, please rank it here and rank only two sources above

18. Which social network sources do you use to find information on leisure activities/events you want to attend ? Check all that apply.

Answer Choices:

Facebook

Facebook Ads

Facebook Event Invitation

My Space

My Space Event Invitation

Friend's My Space Calendar posting(s)

You Tube

Twitter

Yelp

Message Boards

Second-Life

Other (please specify)

19. For each of your previously checked social networking choices (QUESTION 18),

please rate it from 1-10 (1=lowest preference, 10=highest preference) as it relates to a preferred communication path between an event organization (host) and you. For example, if you prefer, without question, to receive event information from an event organization (host) via a Facebook event invitation, you'd rate it as a 10. Or conversely, if you absolutely cannot stand receiving event information via a Facebook event invitation by the event organization (host), you'd rate it a 1. NOTE\* ONLY RATE CHOICES MARKED IN PREVIOUS QUESTION. LEAVE UNCHECKED BOXES IN QUESTION 18 BLANK\*

Answer Choices:

Ranked: 1 2 3 4 5 6 7 8 9 10

Facebook

Facebook Ads

Facebook Event Invitation

My Space

My Space Event Invitation

Friend's My Space Calendar posting(s)

You Tube

Twitter

Yelp

Message Boards

Second-Life

If you had another choice, please rank it here

20. Please check the top three ways you currently find out about events via social networking sources (choose one per column, column headings equal your preference choice):

Answer Choices:

Ranked: 1 2 3

Facebook

Facebook Ads

Facebook Event Invitation

My Space

My Space Event Invitation

Friend's My Space Calendar posting(s)

You Tube

Twitter

Yelp

Message Boards

Second-Life

If you have another source, please rank it here and rank only two sources above

21. Which in-person sources do you use to find information on leisure

activities/events you want to attend? Check all that apply.

Answer Choices:

Friends  
Professor  
Parent's recommended  
Spouse or Significant other  
Student Organization (including Fraternities or Sororities)  
Campus Activities Board  
Other (please specify)

22. For each of your previously checked in-person choices (QUESTION 21), please rate it from 1-10 (1=lowest preference, 10=highest preference) as it relates to a preferred communication path between an event organization (host) and you. For example, if you prefer, without question, to receive event information from an event organization (host) via a professor, you'd rate it as a 10. Or conversely, if you absolutely cannot stand receiving event information via a professor by the event organization (host), you'd rate it a NOTE\* ONLY RATE CHOICES MARKED IN PREVIOUS QUESTION. LEAVE UNCHECKED BOXES IN QUESTION 21 BLANK\*

Answer Choices:

Ranked: 1 2 3 4 5 6 7 8 9 10

Friends  
Professor  
Parent's recommended  
Spouse or Significant other  
Student Organization (including Fraternities or Sororities)  
Campus Activities Board  
If you had an other choice, please rank it here

23. Please check the top three ways you currently find out about events via in person sources (choose one per column, column headings equal your preference choice):

Answer Choices:

Ranked: 1 2 3

Friends  
Professor  
Parent's recommended  
Spouse or Significant other  
Student Organization (including Fraternities or Sororities)  
Campus Activities Board  
If you have another source, please rank it here and rank only two sources above

24. Communication by \_\_\_\_\_ sources of information are more likely to make you want to attend and event? Choose one



Answer Choices:

Mass Media (Print, Radio & TV)

Electronic

Social Networks

In-Person

Other (please specify)

25. How likely would you be to participate in an event if an Event Organizer (host) communicated with you only via your preferred communication choices? Choose one

Answer Choices:

Not Likely

Somewhat Likely

Likely

Very Likely

Extremely Likely

26. How willing would you be to share your preferred communication choices and contact information with an Event Organizer (host) if it ensured you'd only receive event information in those ways (excluding public posted information such as posters)? Choose one

Answer Choices:

Not Likely

Somewhat Likely

Likely

Very Likely

Extremely Likely

Congratulations! You've reached the end of the survey. Your help is greatly appreciated.

Enjoy the rest of your day!

Thank-you,

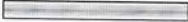

Zeek Weil

## APPENDIX B:

### SUMMARY OF SURVEY FINDINGS:

#### Preferred\_Comm\_WEIL

1. How old are you?		Response Count
		173
	answered question	173
	skipped question	0

2. Your gender?		Response Percent	Response Count
Male		39.8%	68
Female		60.2%	103
	answered question		171
	skipped question		2





3. Your Race/Ethnicity?		Response Count
		172
	answered question	172
	skipped question	1







4. Where are you from: hometown, state, country?		Response Count
		172
	answered question	172
	skipped question	1

5. Are you currently employed?		
	Response Percent	Response Count
Full-time <input type="checkbox"/>	4.0%	7
Part-time <input checked="" type="checkbox"/>	57.2%	99
Unemployed <input type="checkbox"/>	38.7%	67
<b>answered question</b>		<b>173</b>
<b>skipped question</b>		<b>0</b>

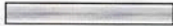








6. Are you currently attending a college or university?		
	Response Percent	Response Count
Yes <input checked="" type="checkbox"/>	95.9%	164
No <input type="checkbox"/>	4.1%	7
Where?		166
<b>answered question</b>		<b>171</b>
<b>skipped question</b>		<b>2</b>

7. Please list your major(s) and/or minor(s)?		Response Count
		164
<b>answered question</b>		<b>164</b>
<b>skipped question</b>		<b>9</b>






8. Your current academic year?		
	Response Percent	Response Count
Freshman 	51.3%	82
Sophomore 	26.3%	42
Junior 	13.8%	22
Senior 	8.8%	14
Other (please specify)		11
	<b>answered question</b>	<b>160</b>
	<b>skipped question</b>	<b>13</b>

9. When you receive notice of an event, how much information would you like to know about the event before deciding whether to attend?		
	Response Percent	Response Count
Event details such as who, what, where, when, cost & more information (i.e. web site or phone number) 	56.6%	98
Event details, plus a couple of sentences explaining the event 	16.8%	29
Event details, a couple of sentences & an image 	15.0%	26
If received electronically, all of the above and a 30 sec video or audio clip 	1.2%	2
If my friends will attend, I'll go too 	15.0%	26
All of the above 	19.1%	33
Other (please specify)		3
	<b>answered question</b>	<b>173</b>
	<b>skipped question</b>	<b>0</b>

10. Approximately how much money do you spend on leisure activities per month? Leisure activities involve going out to events. Please do not include going out to eat, shopping or drinking at pubs etc.

		Response Percent	Response Count
0-\$25		32.4%	56
\$25-\$50		30.1%	52
\$50-\$75		9.2%	16
\$75-\$100		11.0%	19
\$100-\$125		6.9%	12
\$125-\$150		2.3%	4
\$150-\$175		2.9%	5
\$175-\$200		2.9%	5
More than \$200		2.3%	4
<b>answered question</b>			<b>173</b>
<b>skipped question</b>			<b>0</b>

11. How important is the price of an event to your participation decision?

		Response Percent	Response Count
Unimportant		1.2%	2
Somewhat important		26.2%	45
Important		30.2%	52
Very Important		30.2%	52
Extremely Important		12.2%	21
<b>answered question</b>			<b>172</b>
<b>skipped question</b>			<b>1</b>



12. Which mass media (print, radio & TV) sources do you use to find information on leisure activities/events you want to attend? Check all that apply.

	Response Percent	Response Count
Event/ Organization (the creator) mailing via US Post Office	26.1%	42
<b>Posters</b>	<b>80.7%</b>	<b>130</b>
Handed a Flyer at a previous event	44.7%	72
Picked up a Flyer at a location such as a clothing boutique or coffee shop, etc.	36.0%	58
Newspaper story	21.1%	34
Newspaper Ad	19.9%	32
College Newspaper	20.5%	33
College Newspaper Ad	16.1%	26
College and/or University Newsletter	24.8%	40
Other (please specify)		42
	<b>answered question</b>	<b>161</b>
	<b>skipped question</b>	<b>12</b>

13. For each of your previously checked mass media choices (QUESTION 12), please rate it from 1-10 (1=lowest preference, 10=highest preference) as it relates to a preferred communication path between an event organization (host) and you. For example, if you prefer, without question, to receive event information from an event organization (host) via a post card mailed to your home, you'd rate it as a 10. Or conversely, if you do not prefer to receive event information via a post card mailed to your home by the event organization (host), you'd rate it a 1. NOTE\* ONLY MARKED IN PREVIOUS QUESTION. LEAVE UNCHECKED BOXES IN QUESTION 12 BLANK\*



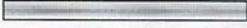





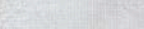
	1	2	3	4	5	6	7	8	9	10	R Av
Event/ Organization (the creator) mailing via US Post Office	2.4% (1)	0.0% (0)	9.5% (4)	7.1% (3)	9.5% (4)	9.5% (4)	14.3% (6)	9.5% (4)	9.5% (4)	28.6% (12)	
Posters	0.8% (1)	1.5% (2)	3.1% (4)	3.8% (5)	5.4% (7)	7.7% (10)	13.1% (17)	30.0% (39)	14.6% (19)	20.0% (26)	
Handed a Flyer at a previous event	2.8% (2)	2.8% (2)	2.8% (2)	2.8% (2)	5.6% (4)	6.9% (5)	16.7% (12)	20.8% (15)	11.1% (8)	27.8% (20)	
Picked up a Flyer at a location such as a clothing boutique or coffee shop, etc.	0.0% (0)	0.0% (0)	6.8% (4)	6.8% (4)	8.5% (5)	3.4% (2)	6.8% (4)	33.9% (20)	15.3% (9)	18.6% (11)	
Newspaper story	2.9% (1)	2.9% (1)	5.7% (2)	2.9% (1)	11.4% (4)	14.3% (5)	11.4% (4)	25.7% (9)	17.1% (6)	5.7% (2)	
Newspaper Ad	0.0% (0)	2.9% (1)	5.9% (2)	0.0% (0)	14.7% (5)	5.9% (2)	23.5% (8)	17.6% (6)	11.8% (4)	17.6% (6)	
College Newspaper	3.2% (1)	0.0% (0)	12.9% (4)	6.5% (2)	12.9% (4)	6.5% (2)	12.9% (4)	9.7% (3)	25.8% (8)	9.7% (3)	
College Newspaper Ad	6.7% (2)	3.3% (1)	6.7% (2)	13.3% (4)	10.0% (3)	10.0% (3)	13.3% (4)	20.0% (6)	13.3% (4)	3.3% (1)	
College and/or University Newsletter	4.8% (2)	0.0% (0)	4.8% (2)	7.1% (3)	16.7% (7)	11.9% (5)	16.7% (7)	9.5% (4)	11.9% (5)	16.7% (7)	
If you had an other choice, please rank it											
	answered question										
	skipped question										

14. Please check the top three ways you currently find out about events via the mass media sources (choose one per column, column headings equal your preference choice):

	1	2	3	Rating Average	Response Count
Event/ Organization (the creator) mailing via US Post Office	38.9% (14)	27.8% (10)	33.3% (12)	1.94	36
Posters	37.9% (47)	34.7% (43)	27.4% (34)	1.90	124
Handed a Flyer at a previous event	28.8% (21)	35.6% (26)	35.6% (26)	2.07	73
Picked up a Flyer at a location such as a clothing boutique or coffee shop, etc.	23.7% (14)	44.1% (26)	32.2% (19)	2.08	59
Newspaper story	18.5% (5)	44.4% (12)	37.0% (10)	2.19	27
Newspaper Ad	25.0% (5)	30.0% (6)	45.0% (9)	2.20	20
College Newspaper	25.0% (5)	25.0% (5)	50.0% (10)	2.25	20
College Newspaper Ad	11.1% (1)	44.4% (4)	44.4% (4)	2.33	9
College and/or University Newsletter	25.7% (9)	34.3% (12)	40.0% (14)	2.14	35
If you have another source, please rank it here and rank only two sources above					31
	answered question				150
	skipped question				23



15. Which electronic sources do you use to find information on leisure activities/events you want to attend? Check all that apply.

		Response Percent	Response Count
College and/or University E- Newsletter		45.3%	77
Event/Organization (the creator) Newsletter		20.0%	34
Event/Organization (the creator) website		50.0%	85
Event/ Organization (the creator) email Blast		30.6%	52
Blogs		25.3%	43
On-line Listings such as Community Calendars		28.2%	48
Forwarded an Evite		24.1%	41
A Text Message Alert		35.3%	60
Forwarded a Text Message		28.8%	49
	Other (please specify)		3
	<b>answered question</b>		<b>170</b>
	<b>skipped question</b>		<b>3</b>

16. For each of your previously checked electronic choices (QUESTION 15), please rate it from 1-10 (1=lowest preference, 10=highest preference) as it relates to a preferred communication path between an event organization (host) and you. For example, if you prefer, without question, to receive event information from an event organization (host) via email, you'd rate it as a 10. Or conversely, if you absolutely cannot stand to receive event information via email by the event organization (host), you'd rate it a 1. NOTE\* ONLY RATE CHOICES MARKED IN PREVIOUS QUESTION. UNCHECKED BOXES IN QUESTION 15 BLANK\*

	1	2	3	4	5	6	7	8	9	10	Ratio Average
College and/or University E-Newsletter	9.3% (7)	1.3% (1)	1.3% (1)	1.3% (1)	6.7% (5)	14.7% (11)	9.3% (7)	<b>24.0%</b> <b>(18)</b>	12.0% (9)	20.0% (15)	7
Event/Organization (the creator) Newsletter	2.8% (1)	0.0% (0)	2.8% (1)	2.8% (1)	11.1% (4)	2.8% (1)	16.7% (6)	<b>22.2%</b> <b>(8)</b>	<b>22.2%</b> <b>(8)</b>	16.7% (6)	7
Event/Organization (the creator) website	4.8% (4)	1.2% (1)	3.6% (3)	2.4% (2)	14.3% (12)	4.8% (4)	9.5% (8)	10.7% (9)	16.7% (14)	<b>32.1%</b> <b>(27)</b>	7
Event/ Organization (the creator) email Blast	0.0% (0)	6.1% (3)	2.0% (1)	8.2% (4)	10.2% (5)	2.0% (1)	12.2% (6)	<b>22.4%</b> <b>(11)</b>	14.3% (7)	<b>22.4%</b> <b>(11)</b>	7
Blogs	4.8% (2)	0.0% (0)	4.8% (2)	2.4% (1)	14.3% (6)	7.1% (3)	14.3% (6)	<b>21.4%</b> <b>(9)</b>	11.9% (5)	19.0% (8)	7
On-line Listings such as Community Calendars	4.3% (2)	0.0% (0)	4.3% (2)	8.5% (4)	8.5% (4)	8.5% (4)	14.9% (7)	14.9% (7)	<b>21.3%</b> <b>(10)</b>	14.9% (7)	7
Forwarded an Evite	2.5% (1)	2.5% (1)	0.0% (0)	0.0% (0)	12.5% (5)	2.5% (1)	12.5% (5)	<b>35.0%</b> <b>(14)</b>	17.5% (7)	15.0% (6)	7
A Text Message Alert	1.8% (1)	1.8% (1)	0.0% (0)	0.0% (0)	5.4% (3)	5.4% (3)	3.6% (2)	16.1% (9)	23.2% (13)	<b>42.9%</b> <b>(24)</b>	8
Forwarded a Text Message	4.0% (2)	2.0% (1)	2.0% (1)	4.0% (2)	6.0% (3)	2.0% (1)	14.0% (7)	10.0% (5)	20.0% (10)	<b>36.0%</b> <b>(18)</b>	7

If you had an other choice, please rank it here

answered question

skipped question

17. Please check the top three ways you currently find out about events via electronic sources (choose one per column, column headings equal your preference choice):

	1	2	3	Rating Average	Response Count
College and/or University E- Newsletter	44.2% (34)	26.0% (20)	29.9% (23)	1.86	77
Event/Organization (the creator) Newsletter	23.8% (10)	45.2% (19)	31.0% (13)	2.07	42
Event/Organization (the creator) website	44.7% (38)	25.9% (22)	29.4% (25)	1.85	85
Event/ Organization (the creator) email Blast	33.3% (16)	35.4% (17)	31.3% (15)	1.98	48
Blogs	24.3% (9)	35.1% (13)	40.5% (15)	2.16	37
On-line Listings such as Community Calendars	17.5% (7)	45.0% (18)	37.5% (15)	2.20	40
Forwarded an Evite	21.1% (8)	42.1% (16)	36.8% (14)	2.16	38
A Text Message Alert	37.0% (20)	33.3% (18)	29.6% (16)	1.93	54
Forwarded a Text Message	20.0% (9)	40.0% (18)	40.0% (18)	2.20	45
If you have another source, please rank it here and rank only two sources above					3
<b>answered question</b>					<b>165</b>
<b>skipped question</b>					<b>8</b>

18. Which social network sources do you use to find information on leisure activities/events you want to attend ? Check all that apply.

	Response Percent	Response Count
Facebook	95.3%	162
Facebook Ads	27.6%	47
Facebook Event Invitation	75.9%	129
My Space	18.8%	32
My Space Event Invitation	7.1%	12
Friend's My Space Calendar posting (s)	2.4%	4
You Tube	15.9%	27
Twitter	2.9%	5
Yelp	0.6%	1
Message Boards	7.1%	12
Second-Life	0.6%	1
Other (please specify)		4
<b>answered question</b>		<b>170</b>
<b>skipped question</b>		<b>3</b>



19. For each of your previously checked social networking choices (QUESTION 18), please rate it from 1-10 (1=lowest preference, 10=highest preference) as it relates to a preferred communication path between an event organization (host) and you. For example, if you prefer to receive event information from an event organization (host) via a facebook event invitation, you'd rate it as a 10. Or conversely, if you absolutely cannot stand receiving event information via a facebook event invitation by the event organization (host), you'd rate it a 1. RATE CHOICES MARKED IN PREVIOUS QUESTION. LEAVE UNCHECKED BOXES IN QUESTION 18 BLANK\*

	1	2	3	4	5	6	7	8	9	10	Rate Average
Facebook	2.5% (4)	1.3% (2)	0.6% (1)	0.6% (1)	1.3% (2)	1.9% (3)	4.4% (7)	6.9% (11)	16.4% (26)	64.2% (102)	
Facebook Ads	0.0% (0)	0.0% (0)	0.0% (0)	2.0% (1)	3.9% (2)	3.9% (2)	3.9% (2)	9.8% (5)	23.5% (12)	52.9% (27)	
Facebook Event Invitation	0.0% (0)	1.7% (2)	0.8% (1)	0.0% (0)	1.7% (2)	2.5% (3)	5.0% (6)	11.8% (14)	14.3% (17)	62.2% (74)	
My Space	3.2% (1)	0.0% (0)	0.0% (0)	3.2% (1)	9.7% (3)	0.0% (0)	12.9% (4)	6.5% (2)	29.0% (9)	35.5% (11)	
My Space Event Invitation	9.1% (1)	0.0% (0)	0.0% (0)	0.0% (0)	9.1% (1)	0.0% (0)	9.1% (1)	18.2% (2)	9.1% (1)	45.5% (5)	
Friend's My Space Calendar posting (s)	14.3% (1)	0.0% (0)	0.0% (0)	14.3% (1)	14.3% (1)	0.0% (0)	0.0% (0)	14.3% (1)	0.0% (0)	42.9% (3)	
You Tube	7.7% (2)	0.0% (0)	0.0% (0)	3.8% (1)	7.7% (2)	7.7% (2)	15.4% (4)	11.5% (3)	11.5% (3)	34.6% (9)	
Twitter	0.0% (0)	0.0% (0)	0.0% (0)	0.0% (0)	0.0% (0)	25.0% (1)	0.0% (0)	0.0% (0)	25.0% (1)	50.0% (2)	
Yelp	0.0% (0)	0.0% (0)	0.0% (0)	0.0% (0)	0.0% (0)	50.0% (1)	0.0% (0)	0.0% (0)	50.0% (1)	0.0% (0)	
Message Boards	0.0% (0)	0.0% (0)	9.1% (1)	0.0% (0)	9.1% (1)	18.2% (2)	0.0% (0)	9.1% (1)	27.3% (3)	27.3% (3)	
Second-Life	50.0% (1)	0.0% (0)	0.0% (0)	0.0% (0)	0.0% (0)	50.0% (1)	0.0% (0)	0.0% (0)	0.0% (0)	0.0% (0)	

If you had an other choice, please rank it

answered question

skipped question

20. Please check the top three ways you currently find out about events via social networking sources (choose one per column, column headings equal your preference choice):

	1	2	3	Rating Average	Response Count
Facebook	57.7% (90)	19.9% (31)	22.4% (35)	1.65	156
Facebook Ads	10.0% (8)	58.8% (47)	31.3% (25)	2.21	80
Facebook Event Invitation	32.5% (41)	34.9% (44)	32.5% (41)	2.00	126
My Space	24.0% (6)	44.0% (11)	32.0% (8)	2.08	25
My Space Event Invitation	20.0% (2)	20.0% (2)	60.0% (6)	2.40	10
Friend's My Space Calendar posting (s)	0.0% (0)	0.0% (0)	100.0% (4)	3.00	4
You Tube	22.2% (6)	37.0% (10)	40.7% (11)	2.19	27
Twitter	33.3% (1)	66.7% (2)	0.0% (0)	1.67	3
Yelp	0.0% (0)	0.0% (0)	0.0% (0)	0.00	0
Message Boards	31.3% (5)	18.8% (3)	50.0% (8)	2.19	16
Second-Life	0.0% (0)	0.0% (0)	100.0% (1)	3.00	1
If you have another source, please rank it here and rank only two sources above					1
<i>answered question</i>					165
<i>skipped question</i>					8

21. Which in-person sources do you use to find information on leisure activities/events you want to attend? Check all that apply.

		Response Percent	Response Count
Friends	<input checked="" type="checkbox"/>	98.3%	170
Professor	<input type="checkbox"/>	27.7%	48
Parent's recommended	<input type="checkbox"/>	26.0%	45
Spouse or Significant other	<input type="checkbox"/>	28.3%	49
Student Organization (including Fraternities or Sororities)	<input type="checkbox"/>	43.4%	75
Campus Activities Board	<input type="checkbox"/>	37.6%	65
Other (please specify)			0
answered question			173
skipped question			0

22. For each of your previously checked in-person choices (QUESTION 21), please rate it from 1-10 (1=lowest preference, 10=highest preference) as it relates to a preferred communication path between an event organization (host) and you. For example, if you prefer, without question, to receive event information from an event organization (host) via a professor, you'd rate it as a 10. Or conversely, if you absolutely cannot receive event information via a professor by the event organization (host), you'd rate it a 1. NOTE\* ONLY RATE CHOICES MARKED IN QUESTION 21. LEAVE UNCHECKED BOXES IN QUESTION 21 BLANK\*

	1	2	3	4	5	6	7	8	9	10	Rating Average
Friends	1.8% (3)	0.0% (0)	0.0% (0)	0.0% (0)	0.6% (1)	1.2% (2)	1.2% (2)	3.6% (6)	10.8% (18)	80.8% (135)	9
Professor	0.0% (0)	2.1% (1)	2.1% (1)	2.1% (1)	12.5% (6)	0.0% (0)	8.3% (4)	14.6% (7)	20.8% (10)	37.5% (18)	8
Parent's recommended	0.0% (0)	2.1% (1)	4.3% (2)	0.0% (0)	0.0% (0)	4.3% (2)	23.4% (11)	21.3% (10)	12.8% (6)	31.9% (15)	8
Spouse or Significant other	0.0% (0)	0.0% (0)	0.0% (0)	2.0% (1)	2.0% (1)	0.0% (0)	6.1% (3)	18.4% (9)	24.5% (12)	46.9% (23)	8
Student Organization (including Fraternities or Sororities)	0.0% (0)	1.3% (1)	1.3% (1)	0.0% (0)	5.3% (4)	10.7% (8)	16.0% (12)	20.0% (15)	18.7% (14)	26.7% (20)	8
Campus Activities Board	3.2% (2)	0.0% (0)	3.2% (2)	1.6% (1)	11.1% (7)	4.8% (3)	15.9% (10)	20.6% (13)	19.0% (12)	20.6% (13)	7

If you had an other choice, please rank it here:













	<b>answered question</b>
	<b>skipped question</b>

<b>23. Please check the top three ways you currently find out about events via in person sources (choose one per column, column headings equal your preference choice):</b>					
	<b>1</b>	<b>2</b>	<b>3</b>	<b>Rating Average</b>	<b>Response Count</b>
Friends	<b>72.0% (118)</b>	8.5% (14)	19.5% (32)	1.48	164
Professor	14.3% (6)	<b>52.4% (22)</b>	33.3% (14)	2.19	42
Parent's recommended	16.7% (9)	<b>46.3% (25)</b>	37.0% (20)	2.20	54
Spouse or Significant other	16.1% (9)	<b>69.6% (39)</b>	14.3% (8)	1.98	56
Student Organization (including Fraternities or Sororities)	12.3% (9)	<b>49.3% (36)</b>	38.4% (28)	2.26	73
Campus Activities Board	16.2% (11)	30.9% (21)	<b>52.9% (36)</b>	2.37	68
If you have another source, please rank it here and rank only two sources above					0
	<b>answered question</b>				<b>167</b>
	<b>skipped question</b>				<b>6</b>

<b>24. Communication by _____ sources of information are more likely to make you want to attend and event? Choose one</b>		
	<b>Response Percent</b>	<b>Response Count</b>
Mass Media (Print, Radio & TV): <input type="text"/>	10.6%	18
Electronic: <input type="text"/>	31.2%	53
Social Networks: <input type="text"/>	19.4%	33
In-Person: <input type="text"/>	<b>38.8%</b>	<b>66</b>
Other (please specify)		1
	<b>answered question</b>	<b>170</b>
	<b>skipped question</b>	<b>3</b>



25. How likely would you be to participate in an event if an Event Organizer (host) communicated with you only via your preferred communication choices? Choose one		
	Response Percent	Response Count
Not Likely 	3.6%	6
Somewhat Likely 	17.8%	30
Likely 	36.7%	62
Very Likely 	33.7%	57
Extremely Likely 	8.3%	14
<b>answered question</b>		<b>169</b>
<b>skipped question</b>		<b>4</b>

26. How willing would you be to share your preferred communication choices and contact information with an Event Organizer (host) if it ensured you'd only receive event information in those ways (excluding public posted information such as posters)? Choose one		
	Response Percent	Response Count
Not Likely 	6.5%	11
Somewhat Likely 	24.4%	41
Likely 	45.8%	77
Very Likely 	16.1%	27
Extremely Likely 	7.1%	12
<b>answered question</b>		<b>168</b>
<b>skipped question</b>		<b>5</b>

## APPENDIX C

### COPIES OF INTERVIEW RESPONSES:

DAN Schimmel = ~~Art~~ + Technology = lower budget.  
ED. Est Klein gallery

TUES 1/13  
10:30 AM

#### Marketing Director Interview Questions:

1. How often do you survey your audiences?  
sign-in book, comments, email list → continuing - office runs from gallery  
never surveyed audience via list serve collected (thousands)
2. What percentage of your audience is under 25 or college-aged?  
30% - 35%, looking to increase.
3. Describe how valuable the college-aged demographic is to your audience development strategy?  
Refined mission to meet scientist/tech science, aiming to increase college participation
4. How do you segment the college-aged demographic?  
older students, mainly from arts school  
no identifying in address, will create more "tags" in sign book
5. What strategies are being used to communicate offers to a college-aged demographic, please be specific and note staff or volunteers designated to market to this demographic and the tactics used to reach them (i.e. posters, facebook, email, etc.)?  
Emails sent to campus, more interactive old web site  
website re-launching  
facebook / Blog → in review  
postings (depend on Budget)  
YouTube.
6. How often to you deploy the following marketing tactics to reach the college-aged demographic:
  - a. Evite (either via eventbrite or another service)? constant contact for all exhibitions (more email b/c)
  - b. Postering on college campuses? when budget is available.
  - c. Facebook/My space? in development
  - d. Classroom visits via professors or other university administrators? NEVER successful, varying response  
try to reach Post Heads from classes
  - e. Advertise in college newspapers?  
listings when available.
7. Describe your e-marketing comfort level and potential barriers to utilizing this approach.  
High Comfort level.
8. How many performances cost \$10 or under? Would it be possible to make offers at this price point?  
ALL FREE
9. Where does your website rank as a priority, in terms of new content and as a marketing tool?  
High priority effort to increase interactivity capacity!
10. Do you have space and/or partnership opportunities to create social events around your performances?  
- Every two months w/ reception w/ art opening  
- talks / lectures  
- more social events planned.

1-16- VANESSA Thomas-Smith. Philadanco

concepts

twice a year.  
at KC. Fall/Spring

Dance on  
Dance.  
Painted Bode  
1X YR Fall

Marketing Director Interview Questions:

1. How often do you survey your audiences?

once  
~~twice a year~~ a year (home audience) Kimmel Center  
- presenters survey when company on tour → 40 weeks. ~~over~~

2. What percentage of your audience is under 25 or college-aged?

- ~~35%~~ - 35%

3. Describe how valuable the college-aged demographic is to your audience development strategy?

Megan  
File  
@Kimmel.  
- Resident Kimmel Center company. - part of Kimmel programming - many dance students  
- so marketing is supported via Kimmel. - demo mainly 20-40 due to location. ~~due series~~ KC presents

4. How do you segment the college-aged demographic?

- where they go school

5. What strategies are being used to communicate offers to a college-aged demographic, please be specific and note staff or volunteers designated to market to this demographic and the tactics used to reach them (i.e. posters, facebook, email, etc.)?

- word of mouth / supported via KC presents / partners: - Puzze Movement - Penny  
- LALA Human Steps  
↳ Montreal  
QC

6. How often to you deploy the following marketing tactics to reach the college-aged demographic:

a. Evite (either via eventbrite or another service)? NO - e

b. Postering on college campuses? YES - mm

c. Facebook/My space? NO - s

d. Classroom visits via professors or other university administrators? via IP MASTER CLASSES

e. Advertise in college newspapers? - mm

YES, UPENN  
Temple / Qu.

Residency PRGMS  
WORKSHOPS - PEER 2 PEER  
ARTS MGMT WORKSHOPS

7. Describe your e-marketing comfort level and potential barriers to utilizing this approach.

continued presence  
on KC presents  
NOT MUCH ~~about~~ E-MARKETING RE-STAFF  
Also much support via Kimmel Center.

8. How many performances cost \$10 or under? Would it be possible to make offers at this price point?

All KC shows  
are offered @ \$10 via Rush

↳ via Community Rush H.

9. Where does your website rank as a priority, in terms of new content and as a marketing tool?

growing in importance, becoming major priority  
New web site roll out.

10. Do you have space and/or partnership opportunities to create social events around your performances?

Receptions  
open houses  
Fundraisers

YES! Reception in HQ in West Philly → 4 studios

collaborations w/ Restaurants. +x shok gains entry

Also via Kimmel / and dance on dance week history.



Carey Sullivan  
1/13 PDR

Marketing Director Interview Questions:

1. How often do you survey your audiences?

Via email 1 or 2  
after each concert (min) ~~extensive~~ survey (max)

2. What percentage of your audience is under 25 or college-aged?

50%. 100 students per show.

3. Describe how valuable the college-aged demographic is to your audience development strategy?

Very valuable. cornerstone marketing strategy.  
build now for later

4. How do you segment the college-aged demographic?

- 18-30 CAS no more specific  
~~plans~~ plans to expand on #5

5. What strategies are being used to communicate offers to a college-aged demographic, please be specific and note staff or volunteers designated to market to this demographic and the tactics used to reach them (i.e. posters, facebook, email, etc.)?

1 dedicated fund staff position

6. How often do you deploy the following marketing tactics to reach the college-aged demographic:

a. Evite (either via eventbrite or another service)?

- student advisory board.  
- EMAIL Blast.

b. Postering on college campuses? Yes, early in the season

c. Facebook/My space? Yes, utilizing

d. Classroom visits via professors or other university administrators? Yes, via master classes  
along w/ teachers.

e. Advertise in college newspapers?

occasionally

7. Describe your e-marketing comfort level and potential barriers to utilizing this approach.

comfortably - barrier contact info, committee staff.

8. How many performances cost \$10 or under? Would it be possible to make offers at this price point?

All via e2sentu / community Rush

9. Where does your website rank as a priority, in terms of new content and as a marketing tool?

it's where biz is growing - NO social interaction on the site

High -> content dynamic - mainly is a resources issues

10. Do you have space and/or partnership opportunities to create social events around your performances?

- YES, fire events just for students.  
- don't like stand. - due to funding from e2sentu proposal

## Marketing Director Interview Questions:

Lisa Burns, Bryn Mawr Film Institute:

1. How often do you survey your audiences?

We survey our audience about 4 to 5 times a year.

2. What percentage of your audience is under 25 or college-aged?

10%

3. Describe how valuable the college-aged demographic is to your audience development strategy?

The college-aged demographic has not been that valuable to our theater in the past; however, it is a demographic that we are always trying to tap.

4. How do you segment the college-aged demographic?

We do not.

5. What strategies are being used to communicate offers to a college-aged demographic, please be specific and note staff or volunteers designated to market to this demographic and the tactics used to reach them (i.e. posters, Facebook, email, etc.)?

We have advertised in local college magazines, we send over flyers to advertise special events that we think they may enjoy, coupons are placed in the Freshman orientation folders.

6. How often to you deploy the following marketing tactics to reach the college-aged demographic:

a. Evite (either via eventbrite or another service)?

Never

b. Postering on college campuses?

4 times a year

c. Facebook/My space?

Once a week

d. Classroom visits via professors or other university administrators?

1 -2 times a year

8. Advertise in college newspapers?

9. 2 – 3 times a year

7. Describe your e-marketing comfort level and potential barriers to utilizing this approach.

We are just starting to break into e-marketing so it has been a slow process.

8. How many performances cost \$10 or under? Would it be possible to make offers at this price point?  
Most of our performances are actually FREE for college students, but if not, they are all under \$10.

9. Where does your website rank as a priority, in terms of new content and as a marketing tool?  
Our website has been very important tool for our marketing and especially to advertise our films and special programs.

10. Do you have space and/or partnership opportunities to create social events around your performances?

Yes, we do have space and partnership opportunities around most of our performances. We also have what we call “community partners.” Several of the local colleges are “community partners” which entitles them to use our theater for free for their own special events. They can also use our multimedia space for classes or special events.

#### Marketing Director Interview Questions:

Beth Yeagle, Arden Theatre

1. How often do you survey your audiences?

**Once every other year for mainstage subscribers**

**Once a year for children’s theatre subscribers and single ticket buyers**

**We survey different groups more frequently/as needed (like Arden Drama School participants or Target 2 for 1 children’s’ theatre ticket buyers)**

2. What percentage of your audience is under 25 or college-aged?

**10. For mainstage performances, probably less than 10%**

**11. For children’s theatre shows, more like 60% are under 25 (because they’re kids)**

**I would say that group sales drives most of our college-aged crowd. College-aged students who come as individuals to our performances are less than 500 a year and we have almost 100,000 patrons come through our doors in a season.**

3. Describe how valuable the college-aged demographic is to your audience development strategy?

**It’s important for college-aged students to be aware of the Arden because they are our audience of the future**

4. How do you segment the college-aged demographic?

**Not a lot – mostly by the school they go to. (Ie, we’ll spend more time trying to attract students from Penn, Drexel, and Temple than other schools typically) It also really depends if a person**

**working on one of our shows is a professor at a college. If they are, they will help drive sales from that school typically.**

5. What strategies are being used to communicate offers to a college-aged demographic, please be specific and note staff or volunteers designated to market to this demographic and the tactics used to reach them (i.e. posters, Facebook, email, etc.)?

**Email blasts, posters, Facebook. Our PR associate and our apprentices carry out these duties.**

6. How often to you deploy the following marketing tactics to reach the college-aged demographic:

a. Evite (either via eventbrite or another service)? **Rarely**

b. Postering on college campuses? **Occasionally**

c. Facebook/My space? **Both**

d. Classroom visits via professors or other university administrators? **Rarely**

e. Advertise in college newspapers? **Rarely**

7. Describe your e-marketing comfort level and potential barriers to utilizing this approach.

**It's hard to get colleges' permissions to tap into their students' emails. It's really only possible to accomplish by getting a student at that college to serve as the disseminator of our information.**

8. How many performances cost \$10 or under? Would it be possible to make offers at this price point?

**We offer a student rush ticket of \$5 for all performances. It's \$5 cash, five minutes before each performance pending availability. We try pitching this to college newspapers; they are generally unresponsive.**

9. Where does your website rank as a priority, in terms of new content and as a marketing tool?

**High**

10. Do you have space and/or partnership opportunities to create social events around your performances?

**Yes but the time and expense it takes to create a special event for college students is usually not a wise use of resources. College students are hard to pin down to a date and they come because they are interested in the production, the actors or crew, the word of mouth, or if they have to (i.e., for a class requirement)**

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